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&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 43.

LONDON: AUGUST 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 22nd, 1842.
The Commissioners appointed by the Queen for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for promoting and encouraging the Fine Arts,—referring to the notice issued by them on the 25th of April last, respecting a competition in Cartoons, have resolved:—

1. That the time therein specified for sending in the finished Cartoons be extended from the first week in May to the first week in June, 1843.

2. That foreigners, practising the Arts, who may have resided ten years or upwards in Great Britain, be considered as coming under the denomination of "British Artists."

3. That no frames to the Cartoons offered for competition be admitted.

4. That the Secretary of the Commission be empowered to give such further explanations as may be required relative to the terms of this and of the former public notice. By Command of the Commissioners,
C. L. EASTLAKE, Secretary.

BRITISH INSTITUTION, PALL MALL.

THE GALLERY, with the WORKS of the late Sir DAVID WILKIE, R.A., and a Selection of Pictures of the Ancient Masters, is Open Daily, from Ten in the Morning until Six in the Evening.
Admission. 1s.; Catalogues, 1s. WM. BARNARD, Sec.

WILKIE STATUE.—At an ADJOURNED MEETING of the Committee, held at the Thatched-house Tavern, St. James's-street, on SATURDAY, July 2,

The Right Hon. Sir R. PEEL, Bart., M.P., in the chair, it was resolved,

That a sub-committee be appointed, under whose superintendence the Statue shall be executed, and that such committee consist of the following members:—

Sir Thomas Baring, Bart.	Peter Laurie, Esq.
His Grace the Duke of Buckingham, Esq.	Viscount Mahon, M.P.
John Burnet, Esq. (cleuch)	Hon. W. Leslie Melville
Sir A. W. Colcott, R.A.	Sir Moses Montefiore
Allan Cunningham, Esq.	Sir W. J. Newton
Peter Cunningham, Esq.	Thos. Phillips, Esq., R.A.
Henry Hallam, Esq. (M.P.)	Samuel Rogers, Esq.
Right Hon. H. Labouchere	Sir M. A. Shee, P.R.A.
Edwin Landseer, Esq., R.A.	His Grace the Duke of Sutherland
Sir Peter Laurie	

The committee then proceeded to select the artist, and at the close of the ballot the scrutineers reported the numbers to be:—For Mr. Joseph, 26; for Mr. Campbell, 13; for Mr. Bailey, 5; for Mr. Watson, 3; for Mr. Weekes, 2; for Mr. Lough, 0; for Mr. Marshall, 0; when the chairman declared the election to have fallen on Mr. Joseph.

The Committee have great satisfaction in stating that the Trustees of the National Gallery have acceded to the request of the subscribers, that the statue be placed in the Inner Hall of that Gallery.

ALLAN CUNNINGHAM, Hon. Sec.
PETER CUNNINGHAM, Assist. Sec.

Subscriptions (to be advertised) continued to be received by Sir Peter Laurie, and Peter Laurie, Esq., Joint Treasurers, 7, Park-square; Allan Cunningham, Esq., Hon. Secretary; and Peter Cunningham, Esq., Assist. Secretary, 27, Lower Belgrave-place; the Union Bank of London, 8, Moorgate-street; 12, Argyll-place; 4, Pall-mall East; Messrs. Coutts & Co., Strand; and Messrs. Smith, Payne, and Smiths, Mansion-house-street.

WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.

THE SECOND ANNUAL EXHIBITION of the WEST OF SCOTLAND ACADEMY for the WORKS of LIVING ARTISTS, will open in SEPTEMBER next, in the DILETTANTI BUILDINGS, 51, Buchanan-street.

No carriage or expenses will be paid by the Academy except on works sent by those artists to whom the Exhibition circular has previously been forwarded.

The 17th of September the last day for receiving Pictures. By order of the Council,
J. A. HUTCHISON, Secretary.

Glasgow, July 1, 1842, Committee Rooms, 68, St. Vincent-street.

WEST OF ENGLAND ART-UNION.—

A finished ETCHING of the beautiful PRINT now engraving, by Mr. Ryall, for this Art-Union, may be seen at either of the local Secretaries, who will continue to receive Subscriptions until the end of August. Subscription Half-a-Guinea.

The drawing for Prizes will take place at a Public Meeting, to be held in Plymouth, the first week in September.

Prizes to be selected by the Prizeholders, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition, Falmouth.

Subscriptions received at the Devon and Cornwall Banking Company, Plymouth, or at any of its Branch Offices; by Mr. E. Fry, Honorary Secretary for Plymouth; or by any of the following Gentlemen, who have consented to act as Local Secretaries:—London, Messrs. Ackermann, Strand; Messrs. Reeves, Chesapeake; Mr. G. Rowney, Rathbone-place; Devonport, Mr. W. Byers, Truro, Mr. P. Mitchell; Ilfracombe, Mr. Lammis; Teignmouth, Mr. E. Croydon; Torquay, Mr. Elliot, Bookseller; Wadebridge, Mr. Saunders; Stonehouse, Mr. E. W. Cole; Weymouth, Mr. B. Benson; Tavistock, Mr. Robinson; Bristol, Messrs. Philip and Evans; Barnstaple, Mr. Thomas Hearson; Bath, Mr. Everitt; Falmouth, Messrs. Lake; Exeter, Mr. W. Roberts, High-street; Taunton, Mr. James Barnicot; Devizes, Mr. Ward; Liskeard, Mr. Jago; St. Austell, Mr. Parsons; Fowey, Mr. Lane.

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His Royal Highness the Duke of SUSSEX,
His Royal Highness the Duke of CAMBRIDGE,
And the Nobility.

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The Subscription List to the Art-Union of Düsseldorf will close on SATURDAY, the 13th of AUGUST.

The price of the Subscription Tickets in either of the above Associations, will be 30s. each, which will entitle the holder to one copy of the annual presentation Engraving, which will be delivered immediately after the drawings, free of duty and carriage, and also the chance of obtaining a Work of Art, value from £10 to £300.

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PROSPECTUS AND CONSTITUTION

OF THE

GLASGOW AND WEST OF SCOTLAND ASSOCIATION

FOR THE PROMOTION OF THE FINE ARTS.

THE object of this Association is the promotion of the Fine Arts in Glasgow, and generally throughout the West of Scotland, by giving more encouragement to Artists resident in that part of the country.

Experience has shown that there is no system under which the Arts will more certainly flourish than that which at present exists in Edinburgh; the leading principle being that, while the Artists retain the sole management of their Exhibitions and Academies, the Association has for its object the purchasing of Works of Art selected from the Annual Exhibition, and which are distributed among the Subscribers by lot.

It is proposed to establish a similar system in Glasgow.

The Dilettante Society deserve the best thanks of the public, as they have done much for the Arts in Glasgow; but the want of an Association on such general principles as that now in contemplation, explains why that extended patronage has not been given which is requisite before Glasgow can attain that eminence which other cities have reached.

The highly gratifying results of the London, Dublin, and Edinburgh Associations for the promotion of the Fine Arts, warrant the promoters to hope, that it is only necessary to commence such an Institution in Glasgow, in order to produce similar results. From the well-known enterprise, wealth, and manufactures of its inhabitants, they look forward with confidence for equal success, "well knowing that the germs of good taste are liberally diffused over the whole community, and that nothing is wanting for their being called into action, but the establishment of such an Institution."

In order to support an Annual Exhibition in this great commercial city, steps must be taken by the friends of Art to give liberal encouragement to those Artists who devote themselves exclusively to the higher branches of their profession, and those who are now exerting their genius, and devoting all their time to become eminent: they will thus be encouraged to persevere till they have attained to eminence. The formation also of a School of Design in the West of Scotland, dependent upon the exertions of professional Artists, cannot succeed unless such an Association is commenced and carried on with spirit; and for these objects mutual co-operation will easily effect what would be altogether beyond the reach of individual exertion.

The following are the Rules of the Association:—

I.—Every Subscriber of One Guinea shall be a member of the Association for one year, and the Subscriber of a larger sum will be entitled to the privilege mentioned in Article IX.

II.—The chief portion of Annual Subscriptions shall be devoted, after the necessary deduction for expenses, to the purchase of a selection from the Works of the Artists exhibited in the Annual Exhibition; and the Committee of Management shall have the power to engrave, for distribution among the Subscribers, such Work or Works of Art as may appear worthy to them of such distinction.

III.—A general Meeting of the members shall be held annually in December, when a Committee of Management will be appointed for the ensuing year; each member having an equal vote in the appointment of such Committee.

IV.—This Committee shall consist of Twenty-one gentlemen who are not Artists, five of whom shall go out annually.

V.—The Committee shall be entrusted with full power to purchase what may appear to them the most deserving Works of Art annually exhibited.

VI.—The purchase of these Works shall take place during the period that the Exhibition is open to the public.

VII.—Upon the close of the Exhibition, the different Works purchased for the Association shall become, by lots publicly drawn, the property of individual members.

VIII.—Subscribers, at a General Meeting, shall have power to alter Rules and Regulations.

IX.—The Subscribers of One Guinea shall be entitled to one chance; if Two Guineas to two chances, and so on as the Subscription increases.

X.—The Committee of Management shall annually publish a Report, wherein they shall state the principles that guided them in selection of the Works of Art they may have purchased, and enter into such other details as may appear to them proper.

XI.—At the General Meeting in December, a Secretary and Treasurer shall be appointed, who shall be *ex officio* Members of the Committee of Management, and whose special duty it will be to keep a correct List of all the Subscribers' Names; to collect their Subscriptions; and, under the direction of the Committee, to carry into effect every arrangement for furthering the views of the Association.

COMMITTEE OF MANAGEMENT, FOR THE YEAR 1841—42.

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THE ART-UNION.



LONDON, AUGUST 1, 1842.

CONTENTS.

1. NATIONAL MONUMENTS AND WORKS OF ART	175
2. PAINTING AND SCULPTURE	176
3. A TOUR FOR THE ARTIST	178
4. THE ARTS IN CONTINENTAL STATES:	
ITALY; FRANCE; PRUSSIA; COLOGNE;	
RUSSIA	180
5. ON THE MISERIES AND INCONVENIENCES	
OF PORTRAIT PAINTING	180
6. ART-UNION OF LONDON	181
7. ROYAL IRISH ART-UNION	181
8. MR. HAWKINS'S DRAWING MODELS	182
9. ART IN THE PROVINCES	182
10. CLAY FOR MODELLING	184
11. VARIETIES:	
ROYAL COMMISSION OF FINE ARTS;	
THE ROYAL ACADEMY; THE LATE	
JOHN CONSTABLE, R.A.; THE WILKIE	
STATUE; HER MAJESTY'S BAL CO-	
STUME; ARTISTS' GENERAL BENEVO-	
LENT INSTITUTION; MEDAL TO COM-	
MEMORATE THE BAPTISM OF THE	
PRINCE OF WALES; MURILLO; CARV-	
ING IN BOG-OAK; GREENWICH HOSPI-	
TAL; WESTMINSTER ABBEY; OPEN-	
ING PUBLIC MONUMENTS; NEW EX-	
HIBITION AT THE ADELAIDE GAL-	
LERY; ROYAL ADELAIDE GALLERY;	
THE TEMPLE CHURCH; PHOTO-	
GRAPHIC PORTRAITURE; STATUE OF	
GEORGE IV.; NATIONAL GALLERY	187
12. CORRESPONDENCE:	
ENCOURAGEMENT OF ART; ANOTHER	
VEHICLE; THE OLD PAINTERS; DE-	
COARATION OF THE NEW HOUSES OF	
PARLIAMENT; BYRON'S STATUE	190
13. RAFFAELLE AND HIS FATHER	190
14. REVIEW OF PUBLISHED WORKS	192

NATIONAL MONUMENTS AND WORKS OF ART.

There are men apparently of opinion that, unless the great mass of society be educated at an university, or trained by the discipline of a public school, it is far removed from any rational hope of comparative culture and refinement. There are others who think that, for the poor, and for him that has no other helper, the parish school, or the national system, is all that is requisite for the purpose of education. Upon the view taken by the first, it is unnecessary to remark; biography refutes; daily experience disproves its correctness; we seek in vain for its illustration; every succeeding feature becomes weaker as it is examined,

"And thro' the ivory gate the vision flies."

The second is of more importance; it is not only *what* education is, but *how* it is to be conducted, that is here the question; and as this subject has been incidentally discussed in the House of Commons, upon the motion for admitting the people to the gratuitous exhibition of our public Monuments and Works of Art, we shall venture to submit a few observations to our readers, which appear to be in strict relation with those intellectual pursuits it is the design of the ART-UNION to promote. Strictly speaking, education is a progressive action of the mind, for the moral government of our lives, and the interval between the lip of childhood to the querulousness of age is one continued lesson. When a youth quits the university, his mind may be richly stored with the imaginative literature of the past, and strengthened by the study of the exact sciences; but education has only commenced, he has merely exchanged the ardent exertion of the scholar, for the more arduous struggle for knowledge we obtain by the harsh discipline of the world.

Leave him, and with the aid only of his college impressions, his course will be at least uncertain. And similarly with the poor man's child. He may be trained up wisely, orderly, discreetly; may have bishops for his teachers, the kindest ladies of the parish for his guides, his mind may be duly influenced by the essentials of religious precepts, but if you send him thus upon the active business of life, with no aid subsidiary or subsequent, we fear it will be found that present scenes have erased former impressions; and that memory increases the remorse of manhood by recalling the long-neglected instructions of youth. For let it be remembered, there is not a faculty with which we are blessed that does not, more or less, promote or govern action. The poisoned fruit may have the witchery of the golden gardens of the Hesperides;—we may be hourly influenced by minute causes, all weakening the impressions of the moral sense; distracting attention from the great destiny of life, or leading us imperceptibly to a low unspiritual career. And here it is the Fine Arts, so connected with cultivated sensibilities, the very offspring of the intellectual powers, offer in their wide sphere objects of ambition, pleasure, of social intercourse, and enlightened recreation. No matter what the rank or station of the man, the works of Raffaele are alike impressive; the peer and the peasant equally acknowledge the greatness of genius, and retire, their minds enlightened, their hearts purified by the contemplation of the power which recalls to their recollection the scriptural truths of religion, the mercy, and the moral government of the Supreme Ruler of the world. This has been denied; and with much elegant imbecility it has been stated, that the Fine Arts have chiefly flourished at the most corrupt periods of civil history. Let it be so; and it is after all but a chronological truth. During the rise and growth of states, commerce and the military arts chiefly prevail; when arrived at their height, the liberal; as they decline, the voluptuary; the Fine Arts advance to perfection with the progress of the state; and relieve the haggard features of that corruption which they cannot systematically check. Had they no connexion with the refinement of Greece? Were not the successive conquests of Etruria, Greece, and Sicily the first cause of the civilization of the Roman? Do not the more excellent arts demand constant meditation, and an accurate inquiry into the powers of nature; and do we not thus acquire true grandeur of mind, with a capacity of performing every thing in the best way?

The degradation of the Roman was caused by the conquests of the republic; they reduced a large population to slavery, which ministered to the habits of luxury—and the wealth of the known world was poured into the capital of *one state*. Moreover the Arts existed under the patronage of an impure creed, and a debased and ignorant population. Now, religion and education are as the spirit—the guide in this respect. The Arts it is true must appeal to cultivated understandings for support—but cultivated understandings are no warrant for religious principles. The intellectual like the sensual faculties are gratified by exercise, and the pleasure derived from the employment of talent is quite distinct from the enjoyment obtained by the secure government of the affections and conduct through the religious impressions of the moral sense. There are not two characters more worthless than Sylla or Julius Cæsar; yet who could connect their degradation with the love of literature, and appreciation of the works of Art?

*Virtus est homini scire id, quod quæque habet res.
Virtus scire homini rectum, utile quid sit, honestum,
Quæ bona quæ mala item quid inutile, turpe, in-
honestum
Virtus querenda rei finem scire modum quæ.*

Inculcate religious principles with intellectual associations, with those resources which Art and Science alike afford, not only as pursuit, but recreation, and the mind is at once strengthened,

guided, and animated in its career. Schemes of this kind, incumbent on us for the good of any class, are still more so for the improvement of the poor. Impress a man with a proper sense of self-respect; teach him the value of opinion; and show him that advancement is dependent on the right use of the means you place at his disposal, and he will not be slow to choose them, or willing to neglect. The numerous mechanic's institutions prove this; and the societies for the working classes in every country town, show not only that the schoolmaster is abroad, but that his scholars have duly estimated the advantage of his presence. In furtherance of the plan for the education and refinement of the people, it is proposed to give greater facilities for the inspection of our cathedrals, public buildings, and the monuments and works of Art which they contain. For this purpose a committee was appointed in June 1841, and it is to the report of that committee, to exhibit what has been effected, and the results we may anticipate from its adoption, that we must now request the particular attention of our readers. The object then of the committee was this—"To inquire into the present state of the National Monuments and Works of Art in Westminster Abbey, in St. Paul's Cathedral, and other public edifices, to consider the best means for their protection, and for affording facilities to the public for their inspection, as a means of moral and intellectual improvement for the people." The objections urged against those by whom this "desire of affording facilities," &c., has been advocated, have been generally—that it would be attended with detriment to the collections—be an impediment to public service—bring crowds of ill-regulated London people together—was not required—and would not be valued when bestowed. In reply to argument, speculation, and assertion on these points, we shall quote the Report. As regards the British Museum, it appears that from 16,000 to upwards of 32,000 persons have passed through the rooms in *one day*, without any accident or mischief, and that in the course of the three or four years that this liberal system has continued not a single case has required the interference of the police. The National Gallery affords a still more favourable instance of success from free admission, the number has increased from 125,000 in 1837, to upwards of 500,000 in 1840. Children of every age have been admitted; the greatest propriety has been observed; and the policeman's duty is entirely confined to taking into safe custody, parasols, walking-sticks, pottens, and umbrellas. The Tower, with the price of admission reduced to sixpence, has given most satisfactory proofs of the error of those who speculated upon misconduct. In 1840, 94,973 visitors passed through the apartments, and we are pleased to state the sum received enabled the Master-General of the Ordnance to apply £1004 to purchase an additional collection of ancient armour, shields, &c. The reduction of the price of admission to the Crown Jewels has led to a similar large increase in the amount received. Hampton Court by the generous kindness of her Majesty having been liberally thrown open; in 1840, 122,339 visitors, mostly of the working classes, attest their appreciation of this advantage. The admission of the public on Sunday afternoons, sometimes to the number of 3000 persons, and their exemplary conduct in the palace and gardens, is a peculiar and important feature. There is a notice put up in the garden in the following words. "What is intended for public enjoyment the public are expected to protect"—and the Committee have called the attention of the House to the satisfactory result of placing confidence in the people. Greenwich Hospital with its Painted Hall, bears similar honourable witness. From the above detail it appears that the use which has been made of the facilities thus afforded to the public, sufficiently proves the general disposition of the people to

appreciate exhibitions of this nature, and to avail themselves of these means of instruction and innocent recreation. It offers, further, the most satisfactory evidence of the safety with which works of Art and other objects of curiosity may be thrown open to public inspection. With respect to our cathedrals and public monuments, the Committee report—"they do not apprehend that any danger to the monuments in Westminster Abbey and St. Paul's would result from giving to the public under proper regulations the same freedom of admission to those cathedrals which is allowed in the case of the exhibitions above-mentioned. They strongly deprecate any course which could create an impression that churches were at any time to be considered merely in the light of places for the exhibition of works of Art. But it is their opinion that as by increased facilities of admission to the inspection of mere works of Art, civilization has been encouraged, and public taste improved, so a more free admission to religious edifices under proper regulations may be made conducive, not merely to the gratification of curiosity and the acquirement of historical knowledge, but to the growth and progress of religious impressions, by leading the mind of the spectator from the contemplation of the building, to a consideration of the views with which, and the purposes for which, it was originally erected, and is still maintained. Much indeed is it to be desired that the public was more seriously impressed with the sacredness of cathedrals and churches; the evidence given by the Rev. Sydney Smith has fully confirmed his accurate recollection and acquaintance with the transactions which occurred in St. Paul's, the century before this, and fully justified his fears of their probable renewal. But it is to be remembered the disgraceful conduct he alludes to is to be traced to those who sit within the gates of the choir, who desecrate the church and interrupt "the worship of the 15 or 20 very serious pious people, old people, and sick people, who seem quite in earnest," rather than to those who are walking without. Yet it is obvious that religious worship, and the exhibition of works of Art, in the same temple, at the same time, cannot exist together with due regard to decorum. In a vast city like London there ever will be a mass of idleness and folly—and the regulations applicable to York or even Windsor fall of application here. Policemen, Vergers, Canons residentiary and rails may do much; but there is yet more of inconvenience and misconduct than either law, reason, or Deans and Chapters can control. If Sunday be the poor man's day, it is also the Lord's day; and the objection of converting the House of God into an exhibition, and that in the midst of this city during the hours of public worship, is one every good man must feel, and every conscientious mind maintain. We cannot but contrast the behaviour of a Catholic community in this respect; yet we do hope much may yet be done, by increasing the solemnity of public worship, by the religious decoration of our cathedrals, and removing that too prevalent puritanism of thought which induces so many to view them merely as places for the assembly of men for stated purposes, rather than with that holy reverence, which bows us in prayer before the altars of the edifice we were taught of aforetime to consider as the House of God. It is however gratifying to find the relaxation of rules which has taken place, and we cannot but think the small fee now required at St. Paul's and Westminster Abbey, useful in some degree as a check, and not operative as an exclusion. And here it is right to state, that not one shilling of the sum received at the Abbey goes to the Dean and Chapter. It is strictly applied to the building; and from this fund it is intended, as the Abbey is extremely deficient in painted glass, to attempt to revive that Art; in point of fact, to put painted glass into the south transept window. If our churches were more frequently thrown

open; if they could more constantly be made the sanctuary of voluntary prayer; if the poor might at general hours there enter, and seek consolation in the silent petition of the afflicted; if the man of the world might be able to awaken his mind to contrition by one solitary reflection, offered in the place where in the purity of childhood he has knelt; and this not only at stated hours, according to fixed and regulated formularies, but as the thought prompted and the wish induced; the sacredness of a church might perhaps then become an impression endeared to us by much of saddening recollection, but by far more of holy and joyful respect.

"Why are our churches shut with zealous care,
Bolted and barred against our bosoms yearning,
Save for a few short hours of sabbath prayer,
With the bells tolling, steadily returning,
Why are they shut?"

"Are there no wicked whom, if tempted in,
Some qualms of conscience, or devout suggestion,
Might suddenly redeem from future sin,
Or if there be—how solemn is the question—
Why are they shut?"

The testimony as regards the good conduct of the people has been invariably confirmed, and that of Colonel Rowan one of the chief police-commissioners is most important in this respect. But we trust not to a force of this description, let good order arise from a conviction of the moral benefit it creates and extends; educate, train, and refine the people; and make them the protectors of what you design for their advantage. Good taste, and sensibility to works of Art, are neither exclusive gifts nor entirely the result of study; it is not requisite that every man should be a critic, but it is right that all men should be allured from indulgence in the propensities of idleness, by means which at once nourish their powers and inculcate the respect due to genius, public worth, and the institutions of their country. "You cannot," says Mr. Cunningham, "know what a statue is in a packing-case, but if you set it out on a pedestal and let people look at it, they will tell you." In like manner, you cannot maintain the feeling due to the memory of great men; you cannot keep up the incentive of emulation to acts of heroism and virtue; you cannot give the Arts which refine the moral support of your countrymen, by any other means than by making them partakers of the benefits of education, alleviating the evils of poverty, mitigating the tendencies of passion, and impressing their minds with the conviction, that religion, knowledge, and the Arts, which refine society, increase enjoyment, alleviate misfortune, and form the basis of the happiness of life.

With regard to opening the National Gallery and British Museum on Sunday, we are far from considering it desirable; it would be a step accompanied by much speculative advantage; and one that would take away more rest than it could confer pleasure. Improve and extend your parks; and emulate continental nations in this respect, that even in their casual moments of recreation they are reminded of the actions of great men, by the statues they have erected to their honour. The opinions of the living are impressed with the passions of the living, but in the dead there is no change; their lives are a lesson to all time; no strife can destroy, no heresy mislead their silent influence; and the gradual amelioration of our social condition arises not alone from the knowledge we exercise, but the wisdom which the past has treasured; and in which we have been reared. To blend the elegant and useful Arts with a system of moral instruction is the best safeguard for national as for individual happiness. Design and beauty are united in the works of Creation, and Creation is the in-structress of the mind of man.

"Thus was beauty sent from heaven,
The lovely mistress of truth and good
In this dark world: for truth and good are one,
And beauty dwells in them, and they in her
With like participation."

PAINTING AND SCULPTURE, AS CONNECTED WITH RELIGIOUS EDIFICES.

It is a self-evident truth, and admits of no question, that a taste for the civilized Arts, both of painting and sculpture, increases and becomes improved the more the eye and the mind are accustomed to the works of their creation. It is not as with the grosser passions of our nature, where familiarity dulls the faculties, and every day renders them less capable of enjoyment. We know that the drunkard often shudders at the draught he takes, though habit has made it the necessity of his existence; that the epicure becomes palled amid the dainties with which he is surrounded; and that the miser has been found to hate the meanness of his passion, though the materiality of his mind has still urged him on to acquire.

Among the nations of antiquity men will be found pre-eminent, both in public and private virtue, where the sister Arts had reached the greatest degree of perfection. The era of the creation of the magnificent works of Grecian genius, the admiration of posterity, is to be sought for immediately after the Persian war, in the days of Pericles. The constant view of monuments, so exquisite in their execution, formed the taste and excited the emulation of the beholders; and it would seem as if the private worth and public virtue of the citizen, increased or diminished in proportion as the genius of the painter or the sculptor became extended or confined. The disciple of Zeno felt his resolution to bear the ills of life strengthened by the contemplation of the almost living examples which the artist had presented to his view; nor did the pupils of Socrates or Plato find the lessons of those sages less impressive, when taught in connexion with the monuments of foregone and heroic virtue everywhere seen around. We may be told that the virtuous days of Rome preceded the perfection of the Arts in the republic; but we learn from the historian, that if an age of happiness under that dominion could ever be reckoned for mankind, it was during the reign of Trajan, Adrian, and the Antonines, when the public treasure was poured out, and the exertions of the emperors were directed to the encouragement of Art and the protection of genius.

In the middle ages, which succeeded the swarming of those hives of barbarians who, passing from the north, covered Europe with darkness and desolation, the first gleams of light appeared in that land which principally contained the masterpieces of ancient power and genius—the admiration and study of our times. The fierce and warlike tribes which occupied the various regions of Italy became softened in their manners from the contemplation of ancient Art everywhere displayed; the Hun, the Goth, the Lombard, or the Vandal, whose eyes had been accustomed only to contemplate the monstrous and deformed idols of their gods, could not long resist the force of truth. He saw around him the most perfect forms, and the most sublime conceptions, called forth by the labours of the painter or the sculptor; and perhaps it was fortunate that the fathers of Christianity obtained the aid of both to instruct the illiterate barbarian. The followers of Thor or Odin soon turned with horror from their hideous and blood-stained statues; the natural and rugged virtues of their nature burst forth when they saw the history of their Redeemer visibly placed in the temple of his worship; and their hands grasped, as did that of Godfrey in an after-day, their swords, in genuine indignation of his sufferings; although mistaken in their impulses, yet their faith became unshaken, and their penitence sincere.

However the practice of placing in public buildings, dedicated to worship, works of Art, representing different scenes in the passion of our Lord, may, by some modern writers and divines, be objected to, certain it is in the primitive ages

of Christianity, before and long after the age of Constantine, all the talent which then existed in the empire was almost exclusively devoted to decorate the churches; and there can be no doubt that the impression which was made on the minds of the people by the labours and eloquence of the fathers of Christianity, became more impressive, and more deeply written on the minds of their hearers, when, after the exhortation was finished, the congregation remained with awe to contemplate the mute representation of the stupendous miracles or sufferings they had heard described. It was not till the different schisms which arose in the church, from the pride and ambition of its pastors—each endeavouring to obtain a political pre-eminence over his equal, forgetting whose commission he bore, that the successor of each bishop or patriarch, to gain a greater degree of reverence to himself, attributed to his predecessor the power of working miracles, which he knew were false, caused his beatification, and, taking advantage of the ignorance of his flock, induced them to have more pride in being followers of St. Hieron or St. Ignatius, than followers of Christ. The natural consequences of priestcraft and superstition quickly followed; every church as it arose from its foundations was decorated with the histories of men and not of the gospel; and the rapid progress which the papal power made showed the potency of the weapon employed. The Arts became deteriorated in proportion as the story they narrated was monstrous or absurd; the solemn scenes which the pages of the gospel had described, the history of salvation which they told, and by which the artist seemed as if inspired, ceased to operate on his imagination; he found nothing in the lives of St. Austin, St. Dunstan, or St. Ursula, but earthly mortality and inane superstition, and he degenerated into the barbarous chronicler of a barbarous tale.

It would thus appear, and the facts prove it, that it was the policy of the court of Rome to bring the Arts to its assistance, and that one great engine employed was the introduction of representations of the assumed miraculous power of its supporters in all places, not only of religious worship, but of domestic life; everywhere they met the eye, and the lessons which they told became impressed on the mind and the belief, as much by being made familiar to the sight as by being narrated in the language of the country where they were exhibited, while the real ordinances of Christianity were delivered in a foreign tongue, and the works of Art, whose subjects were taken from the Scriptures, and which would have enlightened the piety of the age, were either discontenanced or suppressed. It is true that the genius of Leonardo, of Raffaele, Michael Angelo, and others, disdained to hand down to posterity the puerile fables of unholy saints, but these exceptions only prove the rule; and the encouragement they commanded but shows, that either the pride of being patrons to men so extraordinarily gifted, prevailed over the policy of princes, or that there were some who had escaped the darkness of the times, and who dared to protect and cherish genius, though displayed beyond the bounds sacerdotally allowed.

To prove with what force the labours of the painter and sculptor may be brought to bear on the operations of the mind, it is only necessary to point out, that in works of civil or religious history, of tracts or of literature in general, those which will admit of them are not only read with greater avidity, but are also with greater facility imprinted on the memory. Some, indeed, there are, the vividness of whose imaginations have the faculty of conjuring up in the mind images which possess all the intenseness of reality; they live in the actions they hear described; and the pictures formed by their imaginations have the same effect as if they were in reality before them; but this is seldom to any extent the case; and it will be found that the greater part of an audience at a theatre will give a more correct and perfect

relation of the tale they have seen performed, and that they feel its moral with greater strength when picturesquely produced, than if they had heard it read or narrated without such additional aids.

In many of our churches sentences from Scripture are painted on tablets affixed to the walls; those which are of the class of prayer or thanksgiving, it would not be possible symbolically to understand, but those which relate to the actions of our blessed Lord and his Apostles, must, through the very nature of our being, acquire double force when shown to us, as if in actual life and performance, through the creations of genius and study. The sacred character of the edifice where the picture is placed, which the master-hand of the painter had produced, also throws a majesty and solemnity around the subject, which will be sought for in vain in the gallery, where, mixed with a thousand others, it is looked upon but as a work of Art, and as such to be criticised or admired, but its moral is forgotten and its utility is lost. The Cartoons of Raffaele at Hampton Court are a proof of this, but little of religious feeling is ever felt in the contemplation of them; the mind of the spectator, after passing through the various apartments of the palace, becomes satiated with the multiplicity of paintings he has seen, however "masterly" they are executed; and his imagination occupied with the portraits of Vandyke, the gods of Verrio, the battles of Wouverman, and the Lely beauties of Charles's court, on entering the gallery which contains them, is in a state but ill calculated to appreciate either the magnificence of their execution, or the awful grandeur of the subjects they contain. The same is felt in the National Gallery: how much of the effect of Sebastian del Piombo's splendid picture of the 'Raising of Lazarus,' and the 'Disputing with the Doctors,' by Leonardo, is lost by the intermixture of other works of Art. The frescoes of Michael Angelo were painted on the walls of St. Peter's and the Sistine chapel of the Vatican; and it is not unreasonable to suppose, that the immensity of the one, and the solemnity of the other, added vigour to the pencil even of that great master. Take the celebrated picture by West, the 'Last Supper,' from the altar of the choir or sanctuary of Winchester, or the painted windows of the 'Resurrection,' and of the 'Wilderness,' by Mortimer and Sir Joshua, and place them in a gallery, their beauties are diminished and their effect is lost, their utility only becoming developed from the localities they occupy: the works of Wilkie would lose as much of their intensity exhibited in the dim mysterious light of a religious edifice, and be as much misplaced, as are the sacred subjects of Scripture when they are contemplated in adjunct positions with the Venuses of Corregio, the rapes of Rubens, or the landscapes of Claude.

Having endeavoured to show that, by the embellishment of our sacred edifices with works of Art taken from scriptural subjects, devotion must be increased, we may consider what a mighty impulse would be given to native talent; what a vast field would be opened to its exertions, if public patronage were employed in decorating our religious edifices with works of Art. To whatever degree of excellence the English school of painting has attained, it is confessed that in the higher walks of scriptural and historical subjects it is far below that of Italy, if not of others. When have a Reynolds, or a West, or any other, been able to animate their saints, and give the Lord of saints that supernatural cast of features, that Promethean light, which a Raffaele or a Rubens would seem to have borrowed from heaven itself, wherewith to inspire them. The Apostles of the English school are ordinary men, or at most thoughtful philosophers, or elegant courtiers, studious of their attitudes: in that which is considered West's masterpiece, at Winchester (and it is characteristic of the school), the figure of our Lord appears more like a physician

prescribing a remedy for the recovery of this patient, than the great Messiah working a stupendous miracle for the conversion of a nation.*

With our sculptures the case is different; here public patronage has not been wanting; immense sums for monumental tributes to the heroes, the philosophers, and the benefactors of our country, have been expended; yet the same cause has had the same effect. Who, that has contemplated the monuments in St. Paul's, and has seen those in many parts of Europe, but must confess, that however beautiful they may be found in execution, however characteristic in the resemblance, yet the puerile fables with which in general they are encumbered, is to be regretted and deplored? Would St. Paul or St. Peter immediately on entering that cathedral take it for a Christian church? Would not those fathers of our faith recognise in the Britannia the Minerva of Athenian worship? Is not the Neptune of paganism to be found? What are the angels, with extended wings, supporting the dying warriors, but the *numeri inferiores* of antiquity? Such concomitants of monumental respect may be fit for a Pantheon, but are misplaced in a Christian temple; far better than this was the taste of our rude ancestors, the figure of the departed, with hands clasped, as if in prayer!

Neither in this cathedral, or in the Abbey of Westminster, is there a painting to be seen. Can there be any doubt that, if the walls of the former, whose symmetry is now barbarously encumbered and disfigured with so many masses of marble, had been illuminated with masterly representations of the passion of our Lord, the fervour of devotion would not have been increased?

The same cause which has exerted its baneful influence in preventing our countrymen from excelling in the more lofty conceptions of pictorial art, has also contributed to keep that of sculpture from reaching the perfection we hope both are yet destined to attain. The sculptor must necessarily be a painter; the latter, from want of encouragement to carry out the ideas, which in his pupillage he has received from studying the historical and sacred subjects of the great masters, as he becomes more perfect in his art, finds his conceptions bounded by the encouragement he receives; the picture upon which he has lavished his labour and his time must necessarily, as an early attempt, be imperfect, and he is content to labour on. He knows it is only by repeated attempts that excellence can be attained; his efforts are redoubled, and parts of the picture are found faultless, but his pencil is unprofitable, because the subject upon which he is employed imperatively requires that all the resources of the Art should be brought out. He then discovers that in those portions in which he has succeeded and is perfect master of, he has obtained sufficient material to approach perfection in subjects not requiring such diversity of study; he becomes a portrait, a landscape, or a painter of domestic life, and though perhaps in any one of these, he cannot be surpassed, yet, when in his celebrity he is called to produce something of higher and greater design, he is as incapable as when he began his career; perhaps even more so, his imagination by continual action on that particular branch of his Art which he has been necessitated to pursue, having become reduced to the scale of the subjects on which his labours have been bestowed. This is the reason why our monumental sculptors are, in general, poor and heterogeneous in their designs and character; any single part may be perfect, but as a whole, they are mostly failures. The same cause acts with the same effects on these sister

* We refer to the general character of our school; there are some noble exceptions—and would be many if the art were duly encouraged. The picture of 'Christ looking down upon Jerusalem,' by Mr. Eastlake, will bear comparison with the highest productions of the old masters.

Arts: it is the national patronage which can alone afford remuneration for the years of toil and study, which must be consumed before the full development of genius can be attained. In vain may exhibitions and institutions be opened, where the works of artists are temporarily displayed; the same cause which depresses the painter and sculptor, and prevents them from rivalling the ancient masterpieces of Art, equally disqualifies the spectator from forming a correct judgment of the merits of what is presented to his view: his taste is formed by what he sees, and he criticises the minutiae and the excellence of the execution; but he thinks not of the trifling nature of the subject on which so much genius has been expended and lost; no lesson of importance is instilled into the mind, as no precept of virtue, patriotism, or religion is offered to his view. If any picture possessing these qualities is produced, it quickly disappears and speedily becomes part of some private collection, where it is as effectually hidden from public inspection, and as useless for all improvement of public taste, as if it had never been created.

The best and most extensive field for the encouragement of Art, is that on which the talents of the great masters were displayed in the sacred edifices and on the sacred subjects of our faith. We have endeavoured to show with what powerful effects the Fine Arts were early brought to act against the infidelity or the paganism of the barbarian, and that both constituted for centuries a powerful auxiliary in the extension of true religion and virtue; and that however they may have afterwards been desecrated from their proper ends, their inherent power of good remains, and can never be destroyed.

A TOUR FOR THE ARTIST.

July 9, 1842.

SIR,—At a time when artists are arranging plans and settling routes, that they may obtain profitable material with which to fill their sketch-books, I may, perhaps, be permitted to obtrude a few words on the claims put forth to their consideration by a country of which Englishmen in general know much less than they do of the East Indies; for while the latter country has had the benefit of an extensive pictorial publicity, and its architecture, its natives, and its scenery, have become as familiar to the eye as those of our own land, the country to which I would now call attention has never had equal advantages, although part and parcel of our own dominions, its peasantry speaking our own language, and governed by our own laws. Need I name IRELAND—a country possessing as bold and romantic scenery as any nation; its peasantry as intelligent and picturesque as their more fortunate and much more frequently "painted" neighbours—and where "a stranger" is always doubly welcome to the home of the landlord or the hut of the peasant.

I have been prompted to the task I have allotted myself in thus writing to you, from the strong impression left on my mind during a recent visit to that country, and which will of course enable me to furnish the latest particulars concerning roads and accommodation to be met with there; and also from a feeling becoming pretty common, both with artists and visitors to our yearly exhibitions—the desirableness of opening a fresh field for the exertion of the landscape-painter's talent. The Rhine, that fruitful source to the painter, has been exhausted; its scenery has been copied and re-copied until it has become so familiarized as to be almost looked on with indifference; and artists have been known to travel long and unpleasantly, with great risk of health, and even of life, to break new ground; and yet a great and a beautiful country—a part, indeed, of Great Britain—has remained a *terra incognita* until lately, and even now many of its lovely glens have been untrodden, and its glorious mountains unlooked upon by the eyes of British artists, who have roamed so perseveringly over almost every other part of the globe.

I never was an unnecessary alarmist. Although as much attached to the comfort and safety of our

own land as any Englishman can be, I have always confided in the innate sense of honour to be found in the people of any country who find a stranger travelling among them merely to view the beautiful in nature. But I know that many of my countrymen would have a great objection to travelling in Ireland, after the events that have recently happened there. I can only say such fears are totally groundless; that while most, if not all of these outbreaks are traceable to peculiarly local sources, there is no country in the world where the traveller may pursue his course with greater safety as a tourist and a stranger, and meet with more respectful and honest treatment. I have been through the wildest parts of Connaught and Connemara at twelve and one in the morning, without injury or molestation, in the midst of an almost famishing peasantry—impoverished many degrees beyond what most Englishmen would believe to be the fact—and have frequently left all I had at inns, unsecured by anything but the rigid honesty of the people, which I have always found its sure defence. Indeed, I have been cured of the alarm produced by distant rumour, since a striking instance of its absurdity occurred to me about two years ago in France. Two ladies, who were exceedingly anxious to revisit England, their native country—for many serious reasons, as well as from the natural one of "love to their fatherland," were effectually deterred, and frightened out of all their arrangements for this purpose by the meeting of Chartists at Holloway Head, and the spread of their principles, which they believed to have rendered England an unsafe country to visit or live in, and they consequently dreaded to cross the channel. Of a similar kind and character are the apprehensions of danger that deter many from visiting the Sister Island; and they are just about as reasonable and as well grounded.

Perhaps some excuse may be found for non-visitors, in the fact that the great changes that have occurred in this country, and the great facilities and advantages that the last few years have given the tourist, are not sufficiently known. Some few years since, and no regular coach-road intersected these wild regions. Certainly the ancient roads are sufficiently uninviting, winding, and tortuous; they struggle over high mountains in rugged uncomfortableness, and tell plain tales of the many disagreeable things a traveller in the "good old times" must have encountered. These things have now passed away, and roads as level and convenient as any in England leave the old mountain track to weeds and solitude. The dirty hovel with "pigs in the parlour," where a "shake down" of straw alone afforded the traveller rest, and a bowl of potatoes "good entertainment," has given place to houses of accommodation, a little too much honoured to be sure in the high-sounding appellation of "hotel," so commonly bestowed upon them, but which are marvellously in advance of their predecessors, and many of them as comfortable as small inns generally are. The car-riding too, is far less cramping and inconvenient than the stage-coach travelling of England; and if it does not get over the ground quite so rapidly, accidents are things very rarely heard of, and that is a pretty fair equivalent. Eight miles an hour is, however, quite rapid enough for one who wishes to see the country he passes through. Railroads show us nothing.

The traveller wishing to visit Connemara and the wild and grand coast-scenery of this part of Ireland, can ride by mail or by Bianconi's car from Dublin to Newport or Westport, going in a pretty direct line across the island; or else, from Dublin proceed to the interesting old town of Galway. By either route he will easily reach the mountains and lakes that are the chief and most attractive features of this primitive portion of Ireland. Supposing him at Newport, the journey thence to Clew Bay and the islands that stud its waters, is exceedingly romantic and picturesque; the ruined abbey of Borrischoole, and still further Carrick-a-Hooly Castle, the residence of the famous pirate chieftainess of the sixteenth century, Grana Uaile, or Grace O'Malley; afford picturesque "bits" on the journey, to say nothing of the rude and antique forms of the cottages that occasionally peep upon the road, each worthy of the pencil, and their equally picturesque inhabitants; the girls in their deep-red petticoats and jackets, with their healthy cheeks and richly-clustered hair, that many a lady higher born might envy; confined beneath the

ample hood or capacious mantle, its broad bold folds, as it hangs majestically from the head upon which a load is frequently poised, adding an "antique grace" and dignity to figures that seem to realize Homeric times. Certainly they may be said to be the "finest peasantry in the world" for the painter; a more fortunate admixture of bright colours is seldom to be met with than they display upon themselves. A red petticoat, with a deep-blue body and yellow handkerchief, adds the more sober scenery of the country not a little, and is of much value in landscapes where green and grey alternately abound.

Clew Bay is perhaps as beautiful a thing of its kind as can be seen; when viewed from the mountains that surround it, it is magnificent. The varied shapes of the rocky shore, the towering summits of Croagh Patrick, and the numerous and varied islands that literally crowd this part of the coast, presents a picture worthy any artist's pencil. The lofty rocks and the solemn mountain passes that lead toward Achil are also delightful places for the botanist to ramble; "with gaudy flowers the cliffs are gay," and among the many beautiful plants, the heath only to be met with here and on the shores of the Mediterranean, is deserving of especial notice. The silvery bunches of the bog-flax, waving luxuriantly over the flats, and agreeably dotting their surfaces with its brilliant whiteness, is also peculiarly grateful to the eye. But why stay to enumerate where all is beautiful.

The road from Clew Bay to the Island of Achil crosses the mountains, and gives us a view of a small bay, "Black Sod Harbour," the point of land styled "the Mullet," and the islands of Innisboffin and Innisturck. The savage grandeur of those lonely hills, over which the wild juniper and purple heath spread so luxuriantly, and down whose sides fall the mountain torrents like so many silver threads—the magnificent clouds that encircle their heads, and which claim for Ireland the pre-eminence in cloud scenery—the sea studied with islands, and stretching forth towards America—when combined as we saw them with the glorious arch of the rainbow, to be traced by the eye from one point of land to the other, and typical of the over-ruling power of its Maker spanning these enormous hills, gave a sublimity to the scene that words fail in conveying. "The heavens were telling the glory of God," and man could but gaze and wonder.

The inhabitants of Achil live in a primitive simplicity; their houses are heaps of rude stones rounded by the tide, and procured from the beach, uncemented, and held upon each other "by the force of their own gravity;" a fact of which their inhabitants are no doubt profoundly ignorant. A slight thatch covers them, and no window or chimney is to be seen; the doors let in light and air, and let out the smoke of the small turf fire, and the people like the smoke for the extra heat it imparts. The eagle and fox are their fellow inhabitants, and live and burrow in the high mountains that rise in the island. As they lived centuries ago, even so they live now; more simply and fewer degrees above the cattle of the field many of them could not live. Some of their huts are mere holes dug in the sides of the ground, fronted with sods, and covered with turfs of grass; a bed of heath is all the furniture, and the entrance of one was but three feet high.

From Westport the road runs through a tract of country that has not been unaptly styled the "Irish Arabia Petrea," so stony and uncultivated is the scene. An imagination strong enough to enlarge the small lakes and their surrounding rocky hills into sufficiently ample bounds, might frequently see not unapt realizations of the many views we possess of the Dead Sea. At Leenane is a comfortable inn, this is the head of "The Killeries,"—a name given to an arm of the sea that runs in about four miles here. It is confined by magnificent mountains, one of which, Mulrea, is 800 feet above the level of the sea. Nothing can be finer than the solemn magnificence that seems here to shut you from the world. An hour's ride along this mountain ridge leads you to an open level, and here you obtain a magnificent view of the "Twelve Pins" of Connemara; a gigantic group of mountains of the most fantastic forms, and including in their bosoms lakes of surpassing beauty; one of which, Loch Ina, can scarcely be exceeded for savage grandeur. The Pass of Keilmore that winds around their base, would exhaust a poet's power of

description. The fantastic shapes of the hills, the wild luxuriance of the trees, the picturesque irregularity of the rocks, that fallen, seem to stop the traveller's progress—the beauty of the lake and stream, that irregularly winds throughout—and the varied loveliness of the whole landscape, that shifts like the kaleidoscope, and forms ever-new and ever-pleasing pictures with each movement of the spectator, amply repay the toil of the visitant.

There is at Maam, in the heart of these mountains, a most comfortable and commodious inn which was built by Mr. Nimmo, the celebrated engineer to whom Ireland is indebted for her modern admirable roads. He chose this spot for his own residence, and built this house for his own accommodation; and certainly it would be difficult to fix on a more exquisite site. From its windows it commands views of the "Twelve Pins," of Lough Corrib, and "Hen Castle" upon the small island in its centre, and which has been happily compared to Lochleven, and it is within an hour's walk of Lough Ina, and the most picturesque and beautiful scenery of this part of Ireland.

Let the traveller provide himself well against rain. If there is any rain in Ireland it will be met with among these mountains; and when it does come down it is solid and palpable.

In the hope that these few remarks, manifestly incomplete and desultory, may induce artists of greater ability than myself to visit scenes so grand and magnificent, and in every way so well worth their attention from the circumstance of their being hitherto undelineated, and thus soliciting "justice for Ireland" in a new and different spirit, I beg leave to subscribe myself, &c.

P. W. FAIRHOLT.

[We gladly insert this letter—and can confirm, from our own knowledge of the country described, the opinions strongly and ably expressed by our correspondent. It is just the country for the artist to visit; perhaps in no part of the world could he find more admirable subjects for his pencil—whether he studies the immense varieties of nature, or human character as infinitely varied. Connemara is a wild and almost primitive district of Ireland; civilization has made here comparatively slow progress; until within the last twenty years there was literally no coach-road through it, and he who travelled there was compelled to journey many miles on foot, without meeting any habitation but the cabins of the peasantry. Now, every part is easily accessible: but as yet the originality of the scenery and people remains unimpaired. The artist can have no idea of the surpassing grandeur and sublimity of the district;—go where he will, he finds a subject for his pencil; the lines of the mountains, covered with the heather; the rocks of innumerable shapes; the "passes," rugged, but grand to a degree; the finest rivers, always rapid—salmon-leaps upon almost every one of them; the broadest and richest lakes, full of small islands, and at times clothed with luxuriant foliage along their sides; in fact, Nature nowhere presents such abundant and such extraordinary stores of wealth to the painter—and even now it has been very little resorted to. Add to this, that every peasant the artist will encounter, furnishes a striking and picturesque sketch; and as they are usually met in groups, scarcely a picture will be without this valuable accessory, as an introduction to the landscape. Their dresses, as well as their forms, afford admirable material.

It is no unimportant addition to the advantages to be derived from this tour, that the journey is safely, easily, and cheaply made—by far more safely, easily, and cheaply than a tour up the Rhine, or even into Belgium—places as familiar to the artist's tread as the steps that lead from Trafalgar-square to the gallery of the Royal Academy. About six or seven shillings a-day will be the utmost required for his expenses while in Connemara; and a little more than three pounds will take him into the very heart of the district. If he be an angler his sources of enjoyment will be largely enhanced; it would seem like a fable if we were to tell him of the sport he may obtain in any one of the many noble rivers with which it abounds. To these observations we may add, our willingness to furnish (privately) to any artist desiring to make the journey, full instructions upon all matters concerning which he may require information.]

THE ARTS IN CONTINENTAL STATES.

ITALY.—ROME.—Visit of the Pope to a Russian Painter.—In a beautiful situation beyond the Porta del Popolo, stands the palace which bears the name of Palazzo-del-Papa Giulio: within its walls a Russian painter, M. Heberzettel, now has his studio; and his holiness on the 13th of June paid him a visit in order to see his large picture called 'St. John in the Wilderness.' This picture has made much sensation in the artistic world at Rome, and the journals are alike lavish in their praise of the invention, pure style, correct drawing, truth, and force of colouring. It would seem that to a happy imitation of nature it adds the sweetness of the Florentine school and the majesty of the Roman, the brilliancy of the Lombard, and the rich colouring of the Venetian, in the same manner as in old times was practised by the Bolognese school, especially Annibale Carracci in the famous 'Loggia Farnese.' His holiness and his suite remained a long time contemplating the picture, and encouraging the artist to new labours.

BOLOGNA.—Exhibition of Paintings in the Streets.—There is an ancient custom in Bologna, that for certain religious processions that take place yearly in three different parishes, the walls of the buildings in the streets of those parishes are adorned with carpets, flowers, hangings, velvet, gold-embroidered stuffs, &c., in a most elegant and picturesque manner; and when in these parishes there is the residence of some of the proprietors of the magnificent collections of pictures for which Bologna is so famed, it is the custom to exhibit the pictures in arcades, of which there are so many in Bologna, and catalogues are distributed gratis to the people. This privilege is never abused; these masterpieces are religiously gazed on and admired; and by the respect of old tradition no one injures or permits to be injured in the slightest degree these treasures of art. We are reminded of the artistic festivals of Sicily in the old times of Greece, called the city of painting, as afterwards Felibien called the city of Bologna. This year the three parishes of the festival were Santa Caterina, San Vitale, and San Benedetto, in which are the places of the Prince Hercolani, Marchese Tanari, Conte Brunetti and other noblemen and gentlemen, proprietors of galleries of European fame. On the 5th, 12th, and 20th of June, were three magnificent exhibitions in the streets, which at night were illuminated: above 1500 pictures according to the printed catalogues were exposed, and the night, being lighted by thousands of torches, was more brilliant than that of the day.

It would be idle to attempt a description. This year the success of the arrangements was unusually great, being made in such a manner as to offer a classified series of the great Bolognese school, beginning with Lippo Dalmasio and F. Francia, and continued down to the times of Zanotti and Gandolfi. The specimens of Alessandro Tiarini, Cavedone, Lionello Spada, rivalled the six Caracci, Guercino, and Guido. In the "loggia" of the Palazzo Hercolani under a tent of crimson velvet was placed a magnificent work of Albano, which attracted universal admiration. It were to be wished that there had been present on this occasion some English connoisseur—but a true connoisseur—capable of appreciating the Bolognese School little known in England, because there are few good specimens of it in this country. It is little known as a whole, and not at all in its subdivisions; in which are found Masters of first-rate merit, and whose works are beautiful in themselves, and most interesting as regards the history of painting. We have named only the Bolognese school, but we believe the same observation might be justly applied to the other Schools of Italy.

FRANCE.—PARIS.—Honours to Artists.—The king Louis Philippe has been pleased to give gold medals to M. H. Halfeld, painter of history, and to M. A. Barbier, painter of landscapes and interiors.

Monument to the Memory of the Victims of the 8th of May.—Three crosses of wood had been provisionally erected in the angle formed by the Versailles rail-road and the road called "des Gardes," to commemorate the victims of the dreadful accident which occurred on that spot.—An architect, M. Lemarie, a most severe sufferer by that catastrophe, has piously determined to erect a chapel on

the spot in memory of all who died, and which shall contain a mausoleum for each of his own family who perished there.—The Archbishop of Paris consecrated the foundation-stone on Monday the 4th July. A multitude of persons assembled spontaneously to view the impressive ceremony. The chapel is dedicated to "Notre Dame-des-Flammes."

PRUSSIA.—BERLIN.—Royal Academy. Distribution of Prizes.—The yearly meeting of the Royal Academy for the distribution of prizes was held on the 3rd of June. The director Doctor G. Schadow being president. The report on the progress of art for the past year which was read was highly gratifying, both as regarded the Academy of Berlin dedicated to the cultivation of the highest branches of art, and also the amounts of the subordinate art and trade schools in Berlin, Königsberg, Danzig, and Erfurt, were most satisfactory. To these a large proportion of the prizes for the encouragement of art were awarded, and it is right it should be so—but we cannot too strongly warn the youths who excel in the technical arts or in some branch of trade in which a degree of knowledge and practice of arts is required, against fancying that because they have acquired distinction in these, they have the genius or powers to become great artists in an independent walk of art. By this an admirable technical workman is often lost, and a bad painter or sculptor added to the long list of misdirected abilities. The report recalled the losses the Academy had sustained by death in the past year, among these the great and immortal name of Schinkel was mentioned as having caused the bitterest and sincerest regret.

Cloister Church.—The admirers of the arts of the middle ages will hear with delight that the restoration of the Cloister Church (formerly a church belonging to Franciscan convent) is now in progress. The style of the church is a severe and simple Gothic, its date the close of the thirteenth century; it contains various pictures—especially a very fine one by Granach.

King of Prussia's Present to the Prince of Wales.—The object of art which, however, excites the greatest interest here at present, and which will we might almost venture to say be, when it is completed, the masterpiece of modern times in its style, is the present which the King of Prussia sends to the Prince of Wales as a godfather's gift. This gift is a shield, whose material is gold and gems with every possible resource of ornament which the art of the goldsmith offers. Stuler is the artist, and his graceful inventions for ornaments exceed even those of Schinkel. The gold and gems, however, are secondary to the beautiful designs for the shield, which are by Cornelius, being the first important work he has executed in Berlin.

Its form is circular, and the subjects chiefly religious, containing the principal mysteries of the Christian religion; it might be called "The Shield of Faith." In the middle is a cross, and in the middle of the cross, being also that of the shield, is represented on a medallion the Saviour, a half-figure; at the extremity of each arm of the cross are four medallions representing the four evangelists; and in the space between, the three Christian graces, Faith, Hope, and Charity, and to these are added Justice, the peculiar glory of who is to be a Ruler. The two Protestant doctrines are represented, Baptism and the Lord's Supper; each are a great picture as regards the style and beauty of the invention. Our limits only permit us further to add, that the inner circle of the shield represents some event of our Saviour's life; and the last religious design is the descent of the Holy Spirit on the disciples, and their commission to preach the word. By this we are conducted from past to present times; and the rest of the compositions regard the baptism of the young prince and circumstances connected with it. The religious part of the picture is worthy to form a grand altar-piece in fresco, with no alteration but as regards size.

COLOGNE.—The ceremony of commencing the restoration of the Cathedral is expected to be a very imposing one; it is said there will be present the Kings of Prussia, Bavaria, Hanover, Belgium, Holland, Württemberg, and Saxony, two reigning Grand Dukes, an Archduke, two of the French Princes, sons of Louis Philippe, a Prince of Sweden, &c.

RUSSIA.—ST. PETERSBURGH.—The Brothers Cernekoff.—These two landscape painters were born on the banks of the Wolga, and from their earliest youth devoted themselves to this branch of their Art. Happily a generous lady enabled the two brothers to extend the sphere of the subjects of their pencils, and in 1830 the younger brother, Nicanor, undertook a journey through the Caucasian provinces, beyond Teflis, and along the shores of the Black Sea. He remained for two years, and brought home 200 most interesting drawings. In 1834 he received a commission from Government to visit the Crimea, called the Italy of Russia; here he employed his pencil most happily; and in the great collection of views and sketches which he has executed, we find admirable representations of the scenery, with the peculiar characters of the sky and the country wonderfully preserved, with correct drawings of the more important architectural subjects. The old Palace of the Khan of Tartary at Bakissara, which brings to mind the Spanish Alhambra, the remains of Grecian architecture in the Chersonesus, the ruins of their works. Among the views we may especially remark the valleys of Baidar, of Corolez, &c. Orianda, the beautiful country seat of the Empress of Russia; Sebastopol with its immense pier, the largest perhaps in the world. Uniting great courage and perseverance to their talents in art, these brothers then undertook a journey to Astracan, but instead of making the voyage down the Wolga in the usual manner, they travelled separately down its opposite banks, thus producing a series of drawings, which gives a complete panorama of the river, during 3000 wersts, or 430 geographical miles, of its course; these are contained in about 3000 drawings; besides some others of the places most remarkable either for beauty, architecture, or historical interest. There is a representation of the great fair of Nisi-Novgorod, and a view of the ruins of the old capital of Bulgaria, and of Cheri-Serai, the capital of the Tartars of the Golden Horde. The costumes of the various people are also given with great exactness by these industrious artists. Nicanor and Gregory Cernekoff have already visited Italy, and brought many views from it; but it is their intention to return to it again, and to pass from Naples to Egypt and Palestine, and thence to return to their native land. Their collection of views is now at St. Petersburg, the greater part are in water-colours, a few only in oil. The Emperor has expressed his desire that a part of the interesting sketches of the course of the Wolga should be engraved and published. The brothers Cernekoff are members of the Imperial Academy of St. Petersburg.

ON THE MISERIES AND INCONVENIENCES OF PORTRAIT PAINTING.

SIR,—I beg to venture a few remarks, through the medium of your impartial press, upon the relative situation of portrait painting in reference to almost every other department of Art, and with a view of correcting those mistakes in an otherwise discerning public, which have a most unfortunate influence over the practice of the art as well as over the feelings of the artists themselves. There is scarcely another form of Art or science that does not carry with it the means of its own defence, while portrait painting seems destined to stand unprotected and alone. Other sciences are, for the most part, involved in mental difficulty or obscurity, and require some knowledge of their principles, in order to form a judgment of their respective merits; or an induction into a sort of masonry, which can only be explained by coming into the secret. While this may act as a pointed frieze to keep out presumption and pretence, the art in question is open to every rude attack; and does not partake of the common securities of Art, although possessed of the same elements. It is that unfortunate department which is brought down to the bar of criticism through all its grades, and where a verdict may be pronounced by a jury of old women, and adjudged by the sagacity of young children. It is here that the eyes are allowed to take place of the understanding; where the artist is denied the privilege of seeing for himself; and where he must only look at people with the eyes they behold one another, or regard themselves. We would advert, in the first place, to broken appointments, arising from some trifling change in the weather, the dress, or the complexion, whereby the artist is taught what value is put upon his time; or the perplexity he is frequently under when it is secured,

by finding some who sit, as though they had no other ambition than that of looking like marble statues, and relax from their natural expression till they have really none to take. Others, too, by what is termed "calling up looks," are playing off the graces in succession, and expect the skilful artist will catch each of them flying, and introduce them all into one face at the same time; just as a performer might be called upon to indulge an impatient audience, by singing all his songs at once.

It is not a little remarkable, that an artist will find the most difficulty with the intermediate ages of life; a struggle commences between the periods, which the painter too often attempts to reconcile: to a close observer there is in middle life, an effort of nature to keep that which it feels in danger of losing, and the muscles of the face, as though loth to fix, seem fluctuating between the relaxation of youth and the inflexibility of age; and is manifested just in proportion as the subject is more or less animated. The sitter is seldom long before taking a peep in progress, and is not a little discomfited by certain markings which make their first appearance on the stage, and the absence of some appendages which seem to have left it: hence, such remarks as these—Are those delves so peculiar in my face? Am I so destitute of hair? &c.—questions, one would have thought, the looking-glass had quite settled for them long since. Further, to account for why the sitter so often quarrels with the painter for telling him the truth, is only to look at the new light in which he presents him to himself, and the degree in which he will be disconcerted, may be ascertained by taking it in extent: only remove his familiarity with the glass, then imagine an interval of ten or twenty years between the first and last interview at it, and the individual would be positively scared at the change in his own appearance: if, notwithstanding, he must be obliged by a compromise between youth and age, at the expense of consistency, the most that can be done for him will be, to make him look like an old cherub. Or his subject may be some soft observer, who is continually calling off his attention by the most perplexing un-sheba-like questions about the process; while every movement of the brush is watched with as much jealousy as the application of a tint of yellow ochre: here it is that working-up is likely to be mistaken for finishing; and for want of this spurious substitute, when the portrait is far advanced, it is supposed to be only in an early state; and, when quite completed, may be very well when it is finished. Even this encouragement is all conditional, as it is promised him he shall take little Jenny's likeness in the event of his success, though it ordinarily happens, that if the child's portrait is ever taken, she must take it herself. Whatever the objections may yet have been, only let the picture be left, and they will multiply fourfold; for observe—there is, in almost every family, some one who passes for an oracle, who is consulted on every occasion, and whose decision is final; some dictator in ordinary, or judge extraordinary: it may be some lady who is to be considered in all matters of taste, down to the very arrangements of chimney ornaments; or some gentleman, in whose compass of mind all such minor affairs are included; who is supposed to have outstripped all the sciences, and left them in a condition only to be looked after. The judgment of this infallible is sure to be on the wrong side of charity; universal dispraise gives him a seeming advantage over those who cannot go so far in their discoveries; he is aware he risks nothing, as those who may blunder in their praises upon a bad production; and that the higher the excellence of the picture happens to be, the more refined that criticism will be thought, which is able to slide in between comparative beauty and unattainable perfection.

Then follows, in course, the deriving prejudices of education, even in respectable talent, and the abuse it will necessarily receive from un instructed artists, commonly called self-taught geniuses; and a host of amateur artists, who, for the most part (for this is to be understood as speaking in the main), have acquired a blindness, by which they have the peculiar faculty of judging in the dark. Having obtained that little learning, which is so dangerous a thing, they have just enough of it to prevent them from knowing how little they know; all the steps of their progress are only so many departures from truth; each of which they must retrace before they recover the natural qualifications of the common eye. From such, no mercy can be expected, whose approbation is limited entirely to what they do themselves. Then, as though this were not enough, there is the suffering competition with ill-judged talent, formed as it were to meet the perverseness of the human disposition, which recognises peculiarity rather than beauty; and in proof of which their productions need only be carried out into caricature

(as seen in the political representations of the day); and they will appear even more like the men than the men are like themselves. Perhaps the worst effects to be apprehended are, the giving of out-door employment to many bad passions that have been long and busily engaged within; which may now provide materials for envy to feed upon, for design to work upon; and afford a cloak and shelter for insincerity against the very storm it may have raised itself: it becomes the medium through which many a grudge is paid off, and many a piece of flattery laid on, which could not be tendered or tolerated in any other way, and brings about the convenient season to insinuate a compliment which otherwise might never arrive; so that, whether the one party should declare that the likeness was flattered away, or the other that justice was not at all done to the original, the luckless artist pays the price of both opinions, and instead of its being the period that should crown his hopes, becomes only the day of his visitation. As a set-off to the foregoing, it is only doing justice to an absolute fact to state, that a gentleman was once reconciled to his picture by the superior intelligence of his little dog, who, upon coming into the artist's room, gave a bark of recognition, or note of admiration, and commenced licking the hands and face of his master's picture; this satisfied him as to its identity, notwithstanding all that had been said to the contrary, and gave him, for the first time in his life, an opinion of his own.

To paint, therefore, so as to please everybody, would indeed be a new thing; to paint so as to please nobody, would be just as new; but to paint in a manner that anybody ought to be pleased with, is the province, and becomes the duty of the able artist, in the conscientious discharge of which he only has to please himself; the only alternative that will remain for him will be, to get his money, leave his picture, and then (as Themistocles says) run for his life! Let those who would dispute this, ask why it has been the practice for painters to frame their terms, as "one-half to be paid on the time of sitting, and the other half on the completion?" unless they had found, before they made such a provision, they were left with such an accumulating stock of unfetched canvasses as gave them the choice, either of filing it up for their own pleasure, or of turning it to other account, by commencing dealers in marine-stores.

It may be necessary just to glance at what he has to contend with from ignorance and credulity, to enlarge upon this there would be no end. What, for instance, can he expect from the judgment of those who are so impropriety in showing the two sides of a drum at the same time, and consequently ought not to wonder why they cannot see through a stone wall? of those, either, who have no more eye for projection than they have for perspective? who think the off side of a three-quarter face should be equally shown, and regard all the auxiliary shadows with the same kind of flat interest they see the grain on marble? to say nothing of one who, being shown the profile portrait of a person he had never seen, asked if the gentleman had but one eye. There is besides, an approving ignorance, more aggravating than all the rest, which helps the artist into many a scrape, by accounting for things that he never intended. The shines on the eyes are by those attributed to blindness, and the shadows under the nose for snuff; their admiration is chiefly confined to the execution of the claw of a table, or the clock of a stocking, while it is with difficulty their eyes can be diverted from the richness of the frame. As to the artist who cannot sympathize with this, he must have a most glorious practice, or a most enviable immobility: to the credit of the true patrons of Art, the artist concedes the qualities of generosity, candour, and discrimination; and they have shown him how well they know how to use them, but they are the exception and not the rule; and it is only the occasional light which such may shed across his pathway that can cheer his labours, and enable him to pursue his profession with comfort or advantage.

Should these incidental remarks, by meeting the eyes of the lovers of this interesting art, bring back some such recollections, or awaken a suspicion as to the real minds and motives of these kind of unjurers, it may have the effect, at least, of chastening the evil it cannot remove; and a greater satisfaction than that of merely laying a complaint, will result to your faithful correspondent,

LINA.

ART-UNION OF LONDON.

THE prizes, with two or three exceptions, are selected, and the Committee are making the necessary arrangements for their exhibition to the subscribers in the Gallery of the Society of British Artists, Suffolk-street. The exhibition commences on the 15th instant, to continue open for four weeks, and will doubtless attract large multitudes;—in fact, the first issue of tickets which the Committee make (being five to each member), will amount to no less than 60,000! This is indeed dealing in a large way. We are glad to learn that Mr. Doo has undertaken to engrave for the Society Mulready's picture 'The Convalescent.' Mr. Doo's well-known works give an assurance that the subscribers may anticipate a gem of art. The annual report will be ready for distribution after the 9th of this month; it is elegantly illustrated, and forms, altogether, a most interesting document, calculated not merely to be of service to the Society, but to advance the interests of Art.

The following is a list of the pictures purchased by prizeholders since the publication of our June number:—

The Title of Picture, Artist's Name, and Price.
From the Royal Academy.

Brockenhaven, E. W. Cook, 90s.
An Italian Widow, Severn, R.A., 100 gs.
Cromwell Discovering his Chaplain &c., A. Egg, 70s.
The Schoolmaster, C. W. Cope, 78s. 15s.
The Death of Romeo and Juliet, H. Pikersgill, 63s.
The Gipsy Haunt, H. Jutsum, 40s.
The "Bourgeois Gentilhomme," T. M. Joy, 50s.
The Two Children, Fanny McLean, 30s.
Nacharach, on the Rhine, C. Deane, 30s.
"Soft as dew her tones of Music fall," G. Wells, 23s.
View of Yarmouth, A. Vickers, 21s.
The Forgotten Word, T. F. Marshall, 26s. 5s.
Cottage on Woodpit Heath, C. Ward, 15s. 15s.
View near Henley on Thames, S. R. Percy, 15s.
Winchester Tower, F. W. Watts, 15s. 15s.
A Scene near Saddleworth, F. Rhodes, 21s.
The Nymph of the Lurley, J. M. Leigh, 21s.

British Institution.

The Board of Guardians, W. Cope, 103s.
Aqueduct on the Campagna of Rome, G. E. Hering, 80s.
Tasso's Villa at Sorrento, G. E. Hering, 50s.
The Dancing Dogs, A. Montague, 30s.
On the Humber at Hull, T. A. Durnford, 26s. 5s.
Little Red-Riding Hood, W. Henderson, 15s.

Water-Colour Society.

Hastings Beach, Sunset, J. D. Harding, 50 gs.
Composition, J. Varley, 70s.
Trepot, Coast of Normandy, C. Bentley, 35s.
Landscape, J. Varley, 42s.
Greenwich Coast, W. Callow, 26s. 5s.
Augsburg, Bavaria, S. Prout, 21s.
Fecamp, Normandy, C. Bentley, 20s.
Scene from "As you like it," H. Richter, 15s.
River Scene, J. Varley, 15s. 15s.
Composition, J. Varley, 15s.
Nessa, Lake of Como, G. Gattineau, 15s.
Shoreham, Evening, F. Nash, 21s.
Bolsover Castle, D. Cox, 10s. 10s.
At Bamberg, Bavaria, S. Prout, 12s. 12s.
Falls of the Rhine, G. A. Fripp, 10s. 10s.
Cricciell Castle, North Wales, H. Gattineau, 10s. 10s.

British Artists.

Going to the Fair, Herring, 250s.
View of Leith Hill, Surrey, W. J. Allen, 135s.
The Gipsies' Camp, J. W. Allen, 60s.
The Heronry on the Findhorn, A. J. Woolmer, 40s.
Lane scene at Newdigate, Surrey, J. W. Allen, 25s.
Lavinia, H. Room, 15s. 15s.
The Last Quadrino, E. Latilla, 42s.
One of the Butresses of Snowdon, J. B. Pyne, 26s. 5s.
The Mountain Torrent, E. Latilla, 15s.
At Vallery Sur Somme, H. Lancaster, 35s.
Feeding of the young Birds, G. Stevens, 15s.
The Village Post Boy, T. F. Marshall, 12s. 12s.
A Slavonian Waggon, J. W. Havel, 10s.
Mæcenæ's Villa, Tivoli, W. Havel, 10s. 18s.
At Stanground, near Peterborough, A. Vickers, 10s. 10s.
The Vale of Liangollen, J. C. Holland, 10s.
Landscape and Cattle, J. Wilson, 10s. 10s.
Windsor Castle, W. Cranbrook, 20s.
Dead Game, G. Stevens, 10s.
On the Yare, G. B. Croome, 10s.
Coast Scene, near Swansea, W. R. Earl, 10s. 10s.

New Water Colour Society.

The Ford, C. H. Weigall, 30s.
Confession before Battle, L. Haghe, 35s.
View of Durham Cathedral, W. Dodgson, 25s.
A Bit of Gossip, J. Jenkins, 25s.
Water Mill, Northumberland, T. M. Richardson, 26s. 5s.
Susan Holiday, J. Absolon, 21s.
Bridge over the Pique, W. Oliver, 15s.
Edinburgh Castle, T. M. Richardson, 15s.
The Sketch, Miss L. Corbux, 15s.
A Laughing Girl, J. Wehnert, 10s. 10s.
View on Wimbledon Common, H. Warren, 10s.

ROYAL IRISH ART-UNION.

The Committee of the Royal Irish Art-Union have presented to the subscribers a "progressional Report," from which we extract the following passages:—

In continuation of the system we have adopted in giving short progressional reports, in order to satisfy the Society from time to time of the various acquisitions we have been enabled to make, and the information we have received, we beg leave to submit, on the present occasion, a statement respecting the final arrangements on the most important subject of the engraving for the subscribers of the year 1842, as also that which we were directed to select in advance for the year 1843. This being the highest compliment in our power to pay to an artist, as also so much of the reputation, not to mention the actual resources of the Society, depending on a judicious selection, it has in each year been the point which has called forth the most anxious care and attention on the part of your committee. In our first year, 1840, considering the acknowledged merits of Mr. Burton deserved the compliment at our hands, we were enabled by his assistance, most readily and promptly exerted in our favour, to place before our members the 'Blind Girl at the Holy Well,' so ably engraved by Mr. Ryall, a work of Art which has earned for us golden opinions wherever it has been seen. In our second year, 1841, we thought this mark of respect was due to the talents of another distinguished countryman, Mr. Rothwell, who, on its being made known to him, came forward and presented, for the purpose of engraving, his celebrated 'Young Mendicants' Noviciate.' The satisfactory progress of this work by Mr. Sangster, an engraver of the highest ability, we lately bore testimony to in a notice of the etching proof lately received, in which there is the strongest assurance of our reputation, as well as that of the artists concerned, being very considerably advanced by the production of such a first-rate work of Art. We have now closed our third year, 1842; and, acting on the same principle, to award the palm of merit to the Irishman who has advanced the reputation of our country most highly in the walks of Art, we have this year considered it our pleasing duty to pay our homage to the genius of MacIise, and by associating his name with ours make it and his merits, so highly and deservedly appreciated elsewhere, more generally known and felt in his native country. Mr. MacIise has most cordially responded to our wish, and has placed one of the subjects of his fertile pencil, peculiarly well adapted for our purpose, at the disposal of the Society for engraving. We allude to his picture of 'A Peep into Futurity,' or an Irish girl trying her fortune—a work simple in its details, but of great power and interest in a national point of view, and one likely to produce a most attractive and popular engraving. With regard to the engraving in advance for 1843, we are sure it will give unmingled satisfaction to our already most numerous and influential members, and add next year very considerably to our list, when it is publicly known that we have made arrangements for the production of Mr. Burton's celebrated work, 'The Arran Fisherman's Drowned Child,' exhibited last year in the Royal Academy Exhibition in London. The merits and high and interesting character of this work are too generally known to call for any description or comment on the present occasion. But in thus calling the aid of Mr. Burton's talents a second time in favour of the cause in which we are engaged, we did not think we had a right to do so without offering him something more substantial than the additional éclat which might arise from the general diffusion of so beautiful and interesting a specimen of his more matured powers. On the first occasion, in offering to engrave the work of an artist, the Society holds itself exonerated, in a great measure, by paying as well as receiving a marked compliment; but should an emergency occur like the present, when for the purpose and general advantage of the Society it becomes necessary and advisable to revert to the same artist, the case is different, and the Society would lay itself in some measure under an obligation, instead of asserting, as it should do, its independence of character. Acting on this principle, we have agreed to award Mr. Burton £100 for the copyright of the above fine work, to be carried on, and form an item in the charge of the appropriate year.

The Society, as we intimated in our last number, continues to flourish; the amount of the year's subscriptions exceeded £3500, a sum, all circumstances considered, very far beyond that upon which the projectors of the Institution had calculated; and so large as, unquestionably, to have created a demand beyond the supply—for the Exhibition of the Royal Hibernian Academy, from which the committee was bound to select the prizes, did not altogether contain pictures to the value of the amount contributed; and the proportion of works worthy of the age and country was unfortunately small indeed. This evil will, we trust, be remedied next year; the Irish Artists resident in London are bound to forward their contributions; and that, too, not merely to have the

semblance of aiding the great and good cause, but really and truly to advance it. They ought to do so, from a sense of duty, but they may do so with reference even to their own interests; for now-a-days they are more certain of disposing of them there than they are in London. They may be, indeed, fully assured that if good paintings are transmitted to Dublin none of them will be returned. But it is an essential part of the plan of the Irish Art-Union to invite the aid of English and Scottish Painters; not only for the sake of the Arts generally, but in order to stimulate and improve the native professors, who, with abundant natural capabilities, have been "sleeping" for years past, because their energies have not been roused into action. We say, therefore, and say it advisedly, that a new market has been opened for productions of Art; and that if our better artists will contribute, they will not only answer their own more immediate purposes, but will do that which they are all labouring to do—forward the interests of British Art, by bettering its character, extending a true taste for it, and adding largely to the number of those who covet the possession of pictures. These are proper incentives—we cordially hope they will sufficiently operate. We can name dozens of our painters whose works would be sure to find purchasers in the Committee of the Royal Irish Art-Union. Indeed, no assurance to this effect can be so conclusive as the fact that every good work, and nearly every work, sent by an English artist was marked "sold" upon the walls of the exhibition. It should also be borne in mind that if a sum of £3500 has been subscribed this year, next year the sum will be much larger—probably double; and that the choice, even under improved circumstances, must be much less limited than it will be elsewhere.

It is really "too bad" to find the committee of the Irish Art-Union compelled to expend their funds in the purchase of inferior works, merely because they have not works of a better order offered them for sale.

We hope these hints will not be lost upon our readers; we shall recur to the subject, again and again, as the period of exhibiting in Dublin once more approaches.

There is, however, a topic connected with the Report of the Committee, to which we cannot refer with equal pleasure. They have agreed to give Mr. Burton the sum of £100 for the copyright of a water-colour drawing; while, at the same time, they have accepted from Mr. MacIise and Mr. Rothwell gratuitous loans of pictures for the same purpose. This is not, we humbly think, either prudent or just. For a public body—acting for the purpose of advancing the Arts, and not with a view to any personal profit or advantage—to give money at all in payment for copyright is decidedly and distinctly wrong; it is considering the artist in the light of a mere trader, indisposed to contribute his quota to the public good. But if looked upon in another light, surely that which is granted to one artist should be granted to another, and, at least, Mr. Burton should not be preferred to painters of far higher ability, such as Mr. MacIise and Mr. Rothwell.* Considered in any light, this preference establishes a most evil precedent. It will be difficult for the Society to procure a picture hereafter without paying a copyright for it; inasmuch as there are few of our more eminent artists who will be pleased at finding a minor class of Art receiving a patronage to be withheld from them. Moreover, the Committee have, we think most wrongfully, led to a conclusion—in thus engraving a second picture by the same painter—that among their countrymen there is less

* We do not, however, mean to defend the hanging of Mr. Burton's two pictures—one of which is the picture for "the Copyright," of which £100 has been paid—in the miniature room of the Royal Academy; in such miserable places that their merits or demerits cannot be tested. We venture to assert that they were not seen at all by one out of a hundred of the visitors to the Royal Academy. It would have been better to have rejected them altogether than to have thus stamped them with a mark of emphatic disapproval; indeed, we were somewhat surprised to see these pictures hung at all, for it is a primary rule of the Royal Academy not to exhibit any works that have been publicly exhibited elsewhere; the hangings of the Royal Academy were of course ignorant of the fact that these two pictures had both been exhibited at the Exhibition of the Royal Hibernian Academy, where they were both sold, during the summer of last year.

ability and distinction than the world, generally, believes. There are, at least, a score of artists, natives of Ireland, from whose works a selection might have been made more for the honour of the country, the prosperity of the Institution, and the advantage of the Arts. We had been led to expect that the Committee of the Irish Art-Union were about to issue engravings that should be really national—one of the immortal pictures of Barry was mentioned—and we do most unfeignedly regret that they should have resolved upon striving to content the world for which they cater, with an engraved copy of a water-colour drawing, to obtain which no inconsiderable portion of their funds has been sacrificed.

MR. HAWKINS'S DRAWING MODELS.

TO THE EDITOR OF THE ART-UNION.

SIR—I find in the ART-UNION—the number for April—a second paper on Art applied to manufacture, containing a description of the Drawing Class at Exeter Hall, accompanied by observations displaying such sound judgment and just criticism as induces me to lay before you my own claims to originating an elementary system, containing greater simplicity and more principle than that which you there describe as being on “a grand and comprehensive scale,” but which, in my case, has not been derived from France, and therefore is without the valuable claim to being far-fetched, which is too often thought a merit in itself. In March or April, 1841, I described my system to a gentleman, an officer of the British Museum (whom I then supposed to be a member of the Government Educational Council), and solicited his attention and introduction to give lectures on this subject, as I had prepared diagrams and models, and did not require any remuneration; but he declined giving me any such assistance, when, through the means of a casual acquaintance, I was enabled to offer it to a society at Greenwich, and also at Woolwich; they both accepted it. I lectured at both places in May, and apparently very successfully, and offered it in the same month to the Sunday-school Institute at Stepney, which was accepted in the following September. In October I lectured there to a very respectable audience; the principals I found convinced of the simplicity of the plan, but they did not think drawing sufficiently important to be introduced into their plan of education. Finding it thus difficult and slow, even to give away lectures on this subject, I contemplated publishing my lecture, but the expense of printing made me deliberate, when, at this time (September, 1841), I first saw a set of models by a Mr. Deacon, the same which you describe, which, though highly useful in illustrating perspective, were evidently only on the imitative plan, and did not demonstrate any elementary principle, which, in my own system, I consider the fundamental basis of simplicity indispensable for demonstrating the elements of form to all classes attempting imitation. Seeing this, induced me to explain my scheme, and show my models to an educational publisher, in whose hands I had seen Mr. Deacon's models; the publisher professed to see the difference, admired my plan, and kept my models from September until March last, when, having obtained them with difficulty, I immediately offered them to another educational publisher, who promised to look at them, and attend a lecture which I gave on the 4th of April last, provided I did not expect any immediate compensation or profit on their publication; this I was quite contented to forego, but the publisher's business was in some other channel, and I have not been able to obtain any answer since. By this statement of facts I have no intention to make a querulous complaint against persons or circumstances, but am only desirous of showing to you, who are a conservator of the interests of the Arts and artists, how many impediments may be thrown in the way of that which originates at home, by refusing it the attention which is so much more readily granted to what comes from afar—a prejudice in favour of importations, which too often makes an evil and refuses the remedy. It is necessary to explain the principle on which I first endeavoured to show that the power of representing form, called drawing, was within the reach of all classes, by the most simple exercise of the hand, in conjunction with the thinking faculties.

I first assert and prove that all forms, simple or complicated, are composed of two simple parts

these I call the elements of all form—the cube and the sphere, solid or hollow. The true representation of these forms comprises the power of representing all other forms, as all forms are composed of modifications of these two. This I have endeavoured to prove by using substances as models, considering that the imitation of lines contained a fallacy, which if it did not mislead, must certainly delay the comprehension of the principle on which, during the last year, I have made many experiments by teaching the very young, and the very stupid, and not in any one instance have I found it fail to produce the capability of representing form sufficiently well to stimulate the powers of observation, and increase the desire for more knowledge. You say the “harvest is plentiful and the labourers few;” not doubting the accuracy of your knowledge which induces this assertion, I suppose there may be some defect, causing failure, in the manner of my endeavour to make this system public, as I am convinced that the simplicity of the means will prove infallible in giving any person, of the most limited capacity, just so much comprehension of form as every individual in civilized society absolutely requires, whatever may be his occupation. If I have not succeeded in making my plan sufficiently evident to arrest your attention, I beg of you to afford me some opportunity, *not occupying more than one hour*, to prove it to you more fully, for the sake of the importance of the subject and the credit of English artists, who are capable of originating an elementary system without going to France for it, and, as I hope they will prove, capable of executing works that will merit and obtain for them that fame which has ever proved to be the great ornament to national dignity.

I am, Sir, your obedient servant,
B. WATERHOUSE HAWKINS.

57, Cambridge-street, Hyde-park-square.

[We have been much gratified by inspecting Mr. Hawkins's models, and by receiving an exposition of his system of teaching the young learners to perceive and delineate form scientifically by means of them; and we have great pleasure in bearing testimony to the simplicity and soundness of the theory on which his system is based, and to the ingenuity with which his models are adapted to its exemplification. Mr. Hawkins's models are made on a similar scale to Mr. Deacon's, and can likewise be combined into a variety of figures bearing resemblances to real objects, such as buildings, &c.; but they are superior to Mr. Deacon's in this important particular, namely, that they demonstrate the geometrical solids to be the elements of form, and that in all kinds of shapes one or more geometrical forms are traceable in a greater or less degree. Thus the direct bearing of geometry on the study of form is made evident; and the use of that science is experienced by the student, who is thereby enabled to estimate the quantities as well as the qualities of masses, by their analogy to the forms of geometric solids. Mr. Hawkins's models may be described as consisting of four cubes, each cube composed of several pieces, that on being separated disclose respectively a hollow sphere divided, a cylinder with sections, a pyramid, and a cone, with sections: the external pieces making a cube forming arches, and other shapes, susceptible of various combinations. There are other cubes, one divided into four prisms; another enclosing an octangular figure, and so on; but the four cubes first described are the most important; and where the expense and dimensions of the box of models are considerations, a set of four cubes, instead of six or eight, would suffice to exemplify the principle, and compose groups of objects for the learner to draw from. That so compact, scientific, and inexpensive a set of models should have not found a publisher in these days of educational improvements, does indeed surprise us; we hope this testimony in behalf of their merits may conduce to procuring for them that attention they so well deserve. That we, in common with the rest of the press, were entirely ignorant of Mr. Hawkins's lectures, is sufficiently explained by the fact that no public announcement of them was made: this is to be regretted, but the remedy is easy; and we are glad to be able to state that Mr. Hawkins is about to give a lecture, at which we advise him to invite the attendance of the representatives of the different papers, and those who are interested in educational progress. It cannot be too often reiterated that every one may be taught to draw, and ought to learn; for drawing is the power of seeing intelligently and marking down correctly the forms of things.]

ART IN THE PROVINCES.

GLASGOW ASSOCIATION FOR PROMOTING THE FINE ARTS.

WE refer to this Institution with much pleasure, and direct attention to an advertisement, printed elsewhere, which sets forth the principles on which it is conducted. The first year of its labours has passed; and so successful has been the result that the “Committee were enabled to give an exhibition of acknowledged merit every countenance, by purchasing paintings from it to the amount of nearly eight hundred pounds, about two-thirds of the sum placed in their hands by the subscribers.”

The subscriptions thus extended to upwards of £1200; a very large sum, considering that the project was a new one, and that the Societies in Edinburgh had been for some years flourishing. The engraving issued by the Glasgow Society has been sent to us. It is of very considerable excellence; fully worth the guinea subscribed. ‘The Repose in Egypt’ is from a celebrated picture by Pietro de Cortona. The figures are engraved by Wands, and the landscape by Watt, both Glasgow engravers. Although the subject may not be the most interesting as a work of Art, it is far preferable to many of the prints issued by Art-Union Societies; and does high credit to the abilities of the engravers.* Out of the first year's collection, the committee have been enabled to purchase pictures to the value of £786 2s.; the number of prizes being 59. As this subject possesses more than common interest to our readers, we shall print the list of pictures selected as prizes:—

‘The Absent,’ by John Graham Gilbert, P.W.S.A., R.S.A., Glasgow; ‘Scene in Cadzow Forest,’ by Heriot McCulloch, R.S.A., Edinburgh; ‘Elisha Restoring the Son of the Shunammite,’ by J. A. Hutchison, W.S.A., Glasgow; ‘In Sight of Home—Return on Furlough,’ by J. C. Brown, W.S.A., Edinburgh; ‘Village of Liddes—Pass of the St. Bernard, with Travellers making the Ascent,’ by Thomas M. Richardson, jun., Newcastle; ‘View off the Dutch Coast,’ by William Wallace, W.S.A., Glasgow; ‘The Benighted Sportsman,’ by William Kidd, London; ‘The Gallery of the Louvre,’ by Patrick Allan, London; ‘Juliet at the Balcony,’ by J. E. Lauder, A.R.S.A., Edinburgh; ‘Garth Castle, Perthshire,’ by D. M. McKenzie, W.S.A., Glasgow; ‘Cattle Returning,’ by John Wilson, jun., London; ‘The Blessing,’ by J. A. Hutchison, W.S.A., Glasgow; ‘On the Coast of Normandy,’ by J. Wilson, sen., London; ‘The Braw Woover,’ by Robert Innes, Edinburgh; ‘Bridge of Turk, Perthshire,’ by John Fleming, W.S.A., Greenock; ‘At Fisherow, Firth of Forth—Early Morning,’ by William M'Ewan, Edinburgh; ‘Telling a Secret,’ by Thomas Clater, Chelsea; ‘The Drachenfels, and Island of Nannen Werder on the Rhine,’ by Charles Deane, London; ‘Penmaen Moor, North Wales,’ by Alfred Clint, London; ‘Old Mill, near Kilmartin,’ by J. M. Donald, W.S.A., Glasgow; ‘Gale at Troon, showing the Vessels that were driven in there in January 1837,’ by William Clark, Greenock; ‘A Fresh Breach of Bamburg Castle,’ by J. F. Williams, R.S.A., Edinburgh; ‘Vessels off Bamburg Castle,’ by Robert Norrie, Edinburgh; ‘Part of an Aqueduct, near Treil, said to be the Aqua Claudia,’ by James Giles, R.S.A., Aberdeen; ‘Scene at Blair Athol, Perthshire,’ by D. M. McKenzie, W.S.A., Glasgow; ‘Robert Burns, on turning a Mouse up in her nest with the Plough, November 1785, finished sketch,’ by Gourlay Steel, Edinburgh; ‘Rival Pets,’ by George Simson, R.S.A., Edinburgh; ‘Poor Lucille,’ by Mrs. M'Inan, Russell-square, London; ‘Old Powder Mill, head of Holy Loch,’ by Andrew Donaldson, W.S.A., Glasgow; ‘The English Protestant Burial Ground, near Porto S. Paolo, Rome,’ by F. H. Hinshaw, London; ‘Old Age,’ by Gourlay Steel.

* We are not advocates for engraving pictures from the old masters, by Institutions of this character; but it is certainly better to multiply copies of a good work by a dead artist than of an inferior work by a living artist. At all events, the practice of limiting the subject to be engraved to the prizes selected is highly objectionable—it is now, however, we believe, pretty generally exploded. The London Art-Union announce two subjects by Mulready and Callcott—not purchased by them. In the case of the Glasgow Association, however, the choice was thus accounted for by Mr. McLellan:—“Mr. Swan has laid the Association under the further obligation of making over to the committee a beautiful plate from a picture by ‘Pietro de Cortona,’ with an impression from which each of the subscribers will speedily be furnished. Had it not been for this arrangement, an engraving could not have been produced in less time than two years, nor at less than double the cost charged for the plate in question.” He added, “I trust arrangements will be made by the committee for engraving, for next year's Association, one of the pictures that was exhibited in this year's exhibition. I believe without this the public will not be satisfied, nor the interests of the Association maintained.”

Edinburgh: 'Loch Fechan,' by J. M. Donald, W.S.A.; Glasgow: 'Moonlight,' by J. B. Crome, Great Yarmouth; 'Old Mill,' near Houghton, by A. Donaldson, W.S.A.; Glasgow: 'On the North River, Yarmouth—Moonlight,' by J. B. Crome, Great Yarmouth; 'Cottage scene at Lass, Loch Lomond,' by A. Donaldson, W.S.A.; Glasgow: 'Campsie Glen,' by A. Donaldson, W.S.A.; Glasgow: 'Feeding a Bird,' by Alexander Barron, Edinburgh; 'Cottage Scene—Sunset,' by Francis Slater, Glasgow; 'Cottages at Killin, Perthshire,' by D. M. McKenzie, W.S.A.; Glasgow: 'Evening at Clower, near Windsor,' by A. Vickers, London; 'Cottage Girl Resting,' by J. Fairman, Edinburgh; 'Off the Dutch Coast,' by John Wilson, sen., London; 'A Milking Girl with Cattle,' by John Wilson, jun., London; 'Glasgow Cathedral, from Mason-street,' by A. D. Robertson, Glasgow; 'Scene on Goswick Sands, with Holy Island in the distance,' by Thomas Fairbairn, Glasgow; 'Bay of Quick, near Greenock,' by John Fleming, W.S.A.; Greenock; 'Evening,' by John Wilson, sen., London; 'View near Greenock,' by William Fleming, Greenock; 'Thames—Moonlight Evening,' by J. B. Crome, Great Yarmouth; 'A Calm,' by A. Clint, Hampstead-road, London; 'Burligh Castle, Kinross-shire,' by J. B. Bennett, Glasgow; 'View on Loch Lomond,' by William Fleming, Greenock; 'St. Killey's Castle, on the Black Water,' by A. Donaldson, W.S.A.; Glasgow; 'Lakes of Killarney,' by A. Donaldson, W.S.A.; Glasgow; 'Tantallon Castle,' by Thomas Fairbairn, Glasgow; 'Donure Castle, Ayrshire,' by Thomas Fairbairn, Glasgow; 'Landscape, with Windmill,' by Miss McKenzie, Glasgow; 'Composition,' by James Eadie, Glasgow.

It is pleasant to observe that the prizes are by no means exclusively selected from the works of artists natives of Scotland. To this point a generous reference was made by Archibald M'Lellan, Esq., at the first general meeting of the subscribers:—

"This," he said, "will be, I hope, productive of good in two ways, first, by enabling our subscribers to become possessed of the finest works which may be produced in any quarter of the three kingdoms; and, secondly, it is productive of good to our resident artists, by exhibiting a diversity of style and manner, and in tasking their energies by competition, with the greatest talent the kingdom produces. I question much if an exhibition ought to be encouraged in this city, or if it could be maintained upon any other principle? An artist whose standard of excellence is his own works, or who measures himself by his contemporaries, is not likely to progress, and there is nothing so fatal to the Fine Arts as its professors resting contented in mediocrity. Acting upon these principles this committee have made their selection entirely on the score of merit; and of the 39 pictures which now adorn the walls of this room, two-thirds are by non-resident artists."

The same distinguished gentleman—one of the warmest friends of the Fine Arts of which Scotland boasts—referred the success of the Institution, mainly if not altogether, to the efforts of Joseph Swan, Esq., the secretary, an artist with whose published work, 'The Scottish Lakes,' most lovers of the Arts are familiar. "That gentleman," said Mr. M'Lellan, "has the sole merit of having originated and carried through the subscriptions; and much of his valuable time, for the last six months, must have been devoted to the affairs of the Association."

The very cheering prospect thus exhibited in Glasgow cannot but materially affect the character of the next exhibition in that town; a subject upon which we shall have to speak hereafter.

Meanwhile our readers will recollect that, according to an advertisement in our July number, "the 17th of September will be the last day for receiving pictures."

LIVERPOOL.—Our readers will bear in mind that all works intended for exhibition at the Liverpool Academy must be delivered at the rooms, Church-street, Liverpool, on or before the 7th of August; they will be addressed to James F. Eglington, Esq., the secretary.

WESTMORELAND.—We have great pleasure in observing that a taste for the Fine Arts is extending into the wild and mountainous parts of Westmoreland. About 100 yards north of Shap Wells Spa, an octagonal column, standing upon a square base, has been erected in commemoration of Queen Victoria's accession to the British throne; it is surmounted by a statue of Britannia, and on the base are sunk panels, adorned with basso-relievos, the work and gratuitous contribution of Mr. Thomas Bland, of Reagill, a self-taught artist. The panel to the south bears an appropriate inscription, and on the north panel, in rich relief, there is a wreath of palm and laurel, the emblem of peace and plenty, surmounted with a shield containing the Lowther Arms. On the west panel is represented the British Lion, with its paw rest-

ing upon a globe, and on the east panel a graceful figure of the goddess Hygieia, pouring medicinal water from a vessel into a shell which is held by an aged invalid. The execution and design of this work does great credit to the sculptor.

PLYMOUTH.—The etching of the plate now in preparation by Mr. Ryall for the West of England Art-Union promises very highly. It will be one of the most beautiful prints that has been issued by any Art-Union; and it speaks well for the management of this Society, that with so small a subscription it has secured to its subscribers so fine a specimen of Art.

BIRMINGHAM.—We regret to learn that a spirit of disunion has been working mischief among the artists and patrons of Art in this town. We find it difficult to arrive at accuracy on the subject from the *ex-parte* statements that have been transmitted to us; we shall therefore content ourselves, for the present at least, with laying the facts before our readers, and leaving them to form their own conclusions. It appears that a special general meeting of the "Birmingham Society of Arts" has been held, "for the purpose of considering such measures as may extend the advantages of the Society, and authorize its management in future by a single Committee."

The Chairman read a printed statement issued by the requisitionists, in which they adverted to the present School of Drawing from the antique connected with the Society, and the limited scope of its usefulness, the average attendance for some time having amounted to only fourteen pupils; the importance of extending the system of instruction, by the establishment of a School of Design, by which the wants of the manufacturers of Birmingham might be supplied, and the general taste of the town improved. To carry into effect this object, an application had been made to her Majesty's Government, which had been acceded to on the usual conditions; but as much inconvenience was stated to have arisen from the direction of the affairs of the Society being confided to two independent committees of equal power, proposals were submitted for intrusting its management in future to a single committee, consisting of fourteen non-professional and seven professional members. The Chairman likewise read another circular, issued by the Professional Committee, stating that the proposition was an attempt to destroy their powers as an integral and independent body, a proposal not only prejudicial to the best interests of the Society, but in direct violation of the fundamental law which formed the basis of a permanent union of the artists with the Society twelve years ago. The professional members expressed their approval of the object of extending the benefits of the Academy by the establishment of a School of Design; but protested against the legality of any resolutions which might be adopted at the present meeting, as the 15th law of the Society provided that no measure should be passed at a general meeting, unless previously approved by both Committees.

After some conversation as to the mode of conducting the business of the day, Mr. P. Hollins rose to support the views of the artists, and protested against the power of the meeting to entertain the proposition. He said that previously to the year 1830, the artists were an independent body, forming a Society of their own, the entire management and the funds of which were under their sole control; and they carried on two exhibitions with much success, and gave great satisfaction to the town. The Society of Arts was in existence at the same period, but some dissensions took place between the bodies, and the artists were induced to cede some points of difference after a negotiation, in which it was agreed to unite the Societies on the principle of equal authority being given to a committee composed of the members of both parties; as it was clear that the artists would form a very small numerical minority, and their interests might be sacrificed at a general meeting by the passing any measure which had not received their previous concurrence. Mr. H. read some passages from the laws of the Society to support his statement. He agreed that these laws were not like those of the Medes and Persians, unalterable; but they were terms of partnership, and could not be dissolved without mutual consent; and he therefore contended that the meeting did not possess the power to entertain any measure which had not received the sanction

of both committees. He denied that the artists were averse to any improvements in the Society; and maintained that from 1820 until the last four years they had given their assistance gratuitously, and the result was, that a similar body of artists could not be found in any provincial town. Mr. Hollins concluded by moving "That under law 15, this meeting, seeing that the Professional Committee has not assented to the measure proposed, does not feel itself competent to entertain the resolution on the notice paper."

The Chairman then put the question to a show of hands, and declared it to be in favour of the resolution.—A scrutiny was then demanded, and the numbers were declared to be—for the resolution 30, against it 38; majority against it 8.—The artists, however, claimed 43 votes, as being entitled to two votes each; but the minutes of the Society having been searched, no trace of this privilege was found, and the Chairman declared the resolution to be lost.—Mr. Hollins said that the professional members could not remain any longer in the room, and they therefore retired.

Soon after they had withdrawn, the Rev. Mr. Lee disclaimed any intention on the part of the Non-professional Committee to treat the artists with disrespect. Fears having been expressed for the exhibitions of the Society from the retirement of the artists, he begged to call the attention of the meeting to the character of the exhibitions of the last two years. In the exhibition of 1840 there were 231 exhibitors, who furnished 525 works; of this number 23 only of the artists belonged to Birmingham, and the works furnished by them amounted only to 64; in 1841, of 246 exhibitors and 518 works, 29 belonged to Birmingham, supplying only 62 works. He regretted also to remark that the School of Drawing was not in such an efficient state as could be desired.

Mr. Plupson moved the following resolution:—"The Unprofessional Committee having applied to a Board of Commissioners appointed by her Majesty's Government for promoting the formation of Schools of Design, for assistance in carrying out the original purpose of the Birmingham Society of Arts, and the application having been favourably received, the Commissioners having expressed a willingness to grant to the subscribing members of the Society a sum of money not exceeding that guaranteed by them—that the management of the Society be henceforth intrusted to one committee, to be composed of the president, honorary secretary, donors of £100, together with nine subscribers of £25 annually, and five subscribers of one guinea, to be appointed by the donors and subscribers at an annual general meeting; and also seven artists, to be chosen by the professional members of the Society of Arts; and in case the professional members shall delay or omit to certify to the committee their election, within one month after the annual general meeting, of the seven artists to form part of the committee as above-mentioned, the other members of the committee shall have power to fill up the vacancies so caused."

One of our correspondents asserts, that the claim of the artists to be considered equal to all the patrons and subscribers is an unwarrantable one; they claim, indeed, equality on the strength of certain terms, but the general tenor of the laws is opposed to it, as well as the intentions of the parties to the compact of 1830. The meeting decided against this claim. The artists have refused since that time to co-operate with the Subscribers' Committee in carrying on the business of the Society, and especially that portion of it which is of most interest to the public—the annual exhibition. The subscribers, with every desire to continue the most friendly feelings towards the artists, require that the original purpose of the founders shall be respected, i. e. teaching Art for the purpose of improving Birmingham manufactures. The artists profess not to oppose the plan of extension, but they claim to exercise a control over it quite incompatible with the interests of the Society, or the safety of the parties who will have to guarantee several hundred pounds per annum to meet the Government grant.

In consequence of this unfortunate division there will be, we understand, two exhibitions this year in Birmingham—one of the productions of modern Art, and the other of the works of deceased masters.

CLAY FOR MODELLING.

Sir,—Bearing in mind the maxim, that "Sempre odioso è il paragone," I will not attempt to make any comparison as to the principles upon which the ancient and the modern schools of painting have been constructed. But it will be useful, I conceive, to call to the recollection of your readers the practice of the old masters in regard to MODELLING. "To this branch of Art they attached infinite importance, considering it to be the only sure means of arriving at excellence in their profession, and to attain which, as we learn from Vasari, they spared neither time, labour, nor expense. "Quando io considero meco medesimo le diverse qualità de' benefici utili che hanno fatto all' arte della pittura molti maestri,—non posso, mediante le loro operazioni, se non chiamarli veramente industriali ed eccellenti, avendo egliu massimamente cercato di ridurre in miglior grado la pittura, senza pensare a disagio o spesa o ad alcun loro interesse particolare."—*Opere di Vasari*, vol. ii., p. 265.

In fact, they stored their minds with reminiscences from history and from poetry; and, gifted as they were with exquisite genius and fertility of imagination, they nevertheless prudently checked its exuberance wholesome discipline, that they might never transgress in their works the laws which regulate external and visible nature. Availing themselves of all the means within the reach of art, they never commenced a painting without having first well studied the subject; reducing it to method by various drawings, and by carefully modelling in clay or wax the figures which it was their intention to introduce; such figures being variously grouped, and placed in situations where a strong light could be made to play upon them, and show to advantage, and in the most striking manner, the effects of a powerful chiaroscuro. By such practices they were enabled to transfer their ideas to canvass with a positive certainty as to effect, and without alteration in the detail.

The last thing in a new work which they took into consideration was colour, its contrasts, opposition, and adaptation to the subject in hand. With respect to colour generally, they took *NATURE* for their guide; but it was *Nature idealized*. "La véritable science du coloris ne consiste pas à donner aux objets peints la véritable couleur du naturel, mais à faire en sorte qu'ils paraissent l'avoir: parceque les couleurs artificielles ne peuvent atteindre à l'éclat de celles qui sont en la Nature, le peintre ne peut les faire valoir que par comparaison, soit en diminuant les unes, ou en exagérant les autres. Un peintre qui imite simplement les couleurs du naturel, telles qu'il voit, et qu'elles paraissent, est l'esclave de la Nature, et non pas son imitateur."—*De Piles, Dissertation*, p. 63.

Certainly artists of the 15th and 16th centuries were men of extraordinary mental capacity and resources; the extent of their acquirements fills us with astonishment—"Erano i medesimo e scultori, e fonditori di bronzi, ed orfici, e niellatori, e pittori, e talvolta architetti; argomento d'invidia per la età nostra, ove un artefice appena basta ad un' arte. Tale era in Firenze il maestro entre gli studi, e fuor di essi l'eccezione: onde al lettore non paia strano che quella città fosse la prima in Italia a signore i bei giorni dell' aureo secolo."—*Lanzi*, vol. i. p. 36.

They were at once sculptors, founders in bronze, goldsmiths, chasers, painters, and oftentimes also architects—acquirements which raise a feeling of envy in our days, when one Art is hardly to be acquired by each artist. So great was the emulation among the students, and so great was the encouragement held out, that the reader will not be surprised that this city was the first in Italy to mark the bright period of the golden age.

Raffaello, Michel Angiolo Buonarrote, Titian, and Barocci, were most careful and diligent modellers, both after nature and the antique.

A number of the clay models of Coreggio were recently discovered in Italy, in a convent, the walls and ceilings of which he adorned in fresco.

Of Leonardo da Vinci, it is reported that—"S'impegnò a far cosa finita, non solo perfezionò le teste, contraffaccendo i lustru degli occhi, il nascer de' peli, i pori, e sua il battere delle arterie; ma ogni veste, ogni arredo ritrasse minutamente, ne' paesi ancora niun' erba esprime, e niuna foglia di albero che non fosse un ritratto della scelta natura."—*Lanzi*, vol. iv. p. 189. He strove to do everything; not only to perfect the head, counterfeit the reflection in the eyes and the pores of the skin, and even the beating of the arteries, but each garment, each ornament, was separately and minutely portrayed; and in his landscapes, there was

not a herb or a single leaf of a tree which was not a separate portrait from Nature.)

Vasari tells us, "That it was Leonardo's practice to model figures from life, and then to cover them with fine thin lawn, or cambric, so as to be able to see through it, and with the point of a fine pencil to trace off the outlines in black and white; and that some such drawings he had in his possession."—p. 24.

Of Tintoretto it is related, that he was often accustomed to design by lamp-light, for the sake of the strong shadows, that he might thereby render himself expert in the representation of a powerful *chiaroscuro*. For this purpose he made models of wax and chalk, and, after draping them with extreme care, placed them within little houses which he constructed out of pasteboard, each having a window to regulate the light and shadow. These models he suspended, too, with threads from the ceiling, in sometimes one and sometimes another posture, and designing them from various points of view, he acquired a knowledge of the art *solo in an* (foreshortening on ceilings), the practice of which was not understood as well in his school as in that of Lombardy. The account will be found in *Lanzi*, vol. iii., p. 140.

Andrea del Pozzo never drew anything without previously making a model of it, to ascertain the right distribution of light and shadow.

Mantegna and Bramante covered their models with glued canvas or with pasteboard, to enable them to draw the folds and curvatures accurately.

Simone Cantarini da Pessaro was particularly zealous in the modelling of his figures, and careful about the folds in their draperies.

Dentone retained in his employment a skilful modeller of figures, and even of flowers, &c.; and

Carlo Cignani (who may be called of painters "ultimus romanorum") modelled in clay or wax every figure he painted.

It would be easy to multiply examples of this kind; but I trust those already given will be sufficient to establish a case in favour of modelling.

Let it not, however, be supposed that I wish it to be understood, from what I have said, that the old masters formed their models entirely after their own ideas of symmetrical beauty: on the contrary, they modelled from the life, and with their own hands.

The introduction of lay figures into the studio of the artist, I apprehend to be a very expensive invention, not to be commended, since, however well constructed, they can never be made to assume easy attitudes.

I have thus concisely shown by what method the old masters established their reputation, and raised the character of Art. And as we studiously copy their pictures, with a view to improve and refine our taste, and to guard us from falling into the error of mannerism (an error which hastened the decline and fall of all the old schools of painting); surely it would be highly praiseworthy to return to the same practice (of modelling) as was pursued by the old masters in the composition of the very pictures which we so studiously copy. These same old masters enforced upon their pupils the absolute necessity of copying and of modelling; and the same reasons for doing both exist now.

I here subjoin a recipe for the composition of modelling clay, which, being very plastic, may be moulded in any form, which will not crack, and which may be worked by the hand of the most delicate lady. It admits also of being carved, when dry, with a knife or chisel, and of being smoothed with a Dutch reed. The artist, therefore, who uses it, will be enabled to remunerate himself for his time and labour in making models, by the sale of them after they have served the purpose for which they were made: while the amateur, to whom time and labour are of no such value, may preserve his models for the admiration of his friends, and hand them down as heir-looms to his posterity.

My recipe for making modelling clay, or "terra cotta."

Soft red clay, 4 pounds; Finely-powdered red rock soapstone, 1 pound. Knead them well together with a wooden spatula, and work them with the hand. A little water may be added if necessary, but the clay must be kept stiff enough for modelling.

This clay may be kept in a damp place to be ready for future use; and when the models are finished, they should be set aside in a warm room to dry, and then finished off, polished if necessary, and baked.

Sir, yours, &c.,

H.

* It was the abuse of this practice which led Caravaggio, and those of his school, to introduce hard and violent shadows in their pictures. Even Guido had, in his early pictures, nearly fallen into the same bad taste.

VARIETIES.

ROYAL COMMISSION OF FINE ARTS.—We direct attention to an advertisement printed in our first page. The Commissioners have, it appears, resolved to extend the time for sending in the cartoons from the first week in May to the first week in June 1843. This is a judicious change. The months of March and April are usually very important months for artists; preparing for the annual exhibition during the one, and recruiting strength by necessary relaxation during the other. Giving the whole of May to complete the cartoons is, therefore, a valuable boon. It will be observed also, that foreigners, long resident in Great Britain are permitted to compete—an arrangement to which there can be no possible objection. The cartoons, it must be remembered, are to be sent in without frames. In this advertisement, however, there is one point that merits especial notice—"the secretary of the commission is empowered to give such further explanations as may be required relative to the terms of this and of the former public notice." Artists, therefore, will have no excuse for ignorance upon any point upon which information ought to be obtained. We have already heard some doubts expressed as to their precise line of duty—among others, whether the term "cartoon" is to be literally construed, and whether a drawing may or may not be made upon canvass. Sure we are that the accomplished secretary to the commission will readily and gladly act as a guide upon this and all other matters. Indeed, we presume it was at his own suggestion that this paragraph was introduced into the advertisement. Already, as we know, preparations are making for the contest; but we implore those artists, who design to compete, not to procrastinate until haste and incompleteness will be the necessary consequences. Procrastination is not only "the thief of time," but very frequently the assassin of reputation. It is a too common error to imagine that the impulse of genius will suffice without matured thought and deliberate study. He is a very unwise person who persuades himself that the work produced to-day cannot be improved to-morrow. Earnestly do we hope for the glory of the country, and the honour of the artist, that the result of a first Government effort to sustain British Art, will be such as to exhibit the wisdom, as well as the generosity, of confiding the task exclusively in the hands of our own painters. We trust, also, that they will so come out of the trial as to take from the foreigner the power to institute comparisons disadvantageous to them. Let our British painters bear in mind that they are not about to produce works to be closeted, or kept for the enjoyment of a few; they will be subjected to a perpetual exhibition, and a continual criticism by a whole nation—and that for ages yet to come. The "Report" of the Royal Commission will be issued, we believe, within the present month. We shall, of course, lay before our readers all such parts of it as may be interesting or important to them.

THE ROYAL ACADEMY.—In the House of Commons, on the 14th of July, Mr. Joseph Hume made a long speech in approval of the plan for extending facilities for the admission of the public to such public institutions as contain objects calculated to afford to the public information or enjoyment—or both. It will be seen, by our comments elsewhere, that, so far, we have the advantage of going, hand-in-hand, with the honourable member. But instead of being satisfied with having made out a good case, he departs from his proper path to make another attack upon the Royal Academy. His words are these:

"He wished he could say anything in favour of the Royal Academy; but he found them, who ought to be the patrons of Art and taste, more inexorable than any others. A sum of £50,000 had been expended by the public to provide them accommodation, and surely the public had a right to derive some advantage from having done so. He wished them to permit the exhibition to remain open gratis for a week or a fortnight after those who paid had seen it, or to be open for one day in the week during the time of exhibition. He believed them to be the only body in Europe who did nothing towards the promotion of those objects for which it was established."

Now it is really most discreditable to the age and country that—in the first deliberative assembly of the world—so false and absurd a statement should

obtain currency. Mr. Hume is perfectly cognizant of the fact, that £50,000 has not been expended "to provide accommodation for the Royal Academy;" and he knows equally well that it is untrue to say the Royal Academy has "done nothing towards the promotion of those objects for which it was established." The national assemblage of holes and corners, called the "National Gallery," may have cost, we believe did actually cost, £50,000; and to the portion of it which belongs to the nation, the public is admitted free; not only free to walk through the rooms, but to examine the costly works with which the nation has furnished its walls. To demand for the public an equal right over that which they have not paid for—either in reference to the building or the furniture—is ridiculous as well as unjust, a course that no honest mind could recommend or require. The National Gallery (taken as it was by the Royal Academy in exchange for their apartments in Somerset-House), is as much the property of the Royal Academy as are the books in which they enter their minutes. It is too bad that this insult to the common sense, common justice, and common integrity of the British people should be repeated again and again in Parliament. We have canvassed the subject often; and need not occupy space in repeating either arguments or proofs. Mr. Joseph Hume is fully familiar with both; and knows sufficiently well that his statements are departures from truth. On the 25th the topic was again canvassed, on the occasion of granting the enormous sum of £1450 for—the purchase of pictures in the National Gallery! Upon this occasion, however, it consisted with Mr. Hume's policy to consider the "£50,000" as having been spent, not for the accommodation of the Royal Academy, but for the Nation; and therefore he proposed that the Royal Academy should have "notice to quit," inasmuch as the nation wanted their apartments. Upon which Sir Robert Peel, with the manliness and sense of justice natural to him, replied that "when the Academy were deprived of the eligible apartments they formerly held in Somerset-house, it was on the distinct assurance of receiving other rooms in the National Gallery; and it was just that good faith should be kept by the public towards a body which he believed to be of considerable public advantage." This is quite sufficient. But we hope the day is at hand when the whole of the National Gallery will be used for the national property in pictures.

THE EXHIBITION closed on Saturday the 23rd of July. We understand the receipts have been far greater than during former years—than those of any year, indeed, except the first after the removal from Somerset House; we mean the receipts for admission and for catalogues. But the sales of pictures have been also considerable. Our readers are aware, however, that a large majority of the works exhibited are "commissioned," and consequently not exhibited for sale.

THE LATE JOHN CONSTABLE, R.A.—We perceive with exceeding pleasure, that a memoir of this accomplished painter and estimable gentleman is about to be published, together with "selections from his letters and other papers," and "notes of his lectures on the history of landscape-painting." Such a work cannot fail to be an acquisition of rare value to the artist, and to all true lovers of the Arts. Constable was a man of high genius, who received in his day less fame than he was justly entitled to; he lived on, however, and worked on, under the conviction that an after generation would more rightly appreciate his merits. This recompense has not been postponed even so long as he anticipated; and though it is paid but to his memory, still it is a triumph to find that it is paid. Already the world is beginning to comprehend his value, and to mourn over a treasure lost. Within a very few years his pictures will be sought for as eagerly as are those of Wilson—neglected also in his day. Alas! that the ear should be deaf to the voice of the charmer! but, after all, the consciousness of deserving applause is perhaps the best reward for having deserved it. We rejoice also that the task of commemorating the career of so good and true and useful an artist has fallen into safe hands. The work, to which we refer is announced as arranged by Mr. Leslie, an artist, whose intellectual capabilities are held in large repute by all who know him; and who exhibits *mind* of the best order in every production of his pencil. The volume—to be issued in Imperial 4to

—will contain 22 mezzotint engravings (by D. Lucas), from pictures by Mr. Constable; but as the edition will be limited to 250 copies it will be necessary for those who desire to become subscribers to communicate such desire with little loss of time. The object is, obviously, to do honour to the artist's memory, and not to make a mere publishing speculation of his fame.

THE SCHOOL OF DESIGN.—An interesting debate on this subject took place in the House of Commons on the 14th of July; Mr. Ewart moved—"That it is expedient that the Government School of Design be formed into a central normal school, for the instruction of teachers of design, in communication with other schools of design throughout the country; and that the general recommendations of the committee which reported on this subject in the year 1836 be adopted." We learn from the reply of Mr. Gladstone that "the council had decided upon affording assistance for this purpose in five instances, and were of opinion that six schools or more, if it were advisable, should be established in the provinces. The places upon which they had already decided were Manchester, Birmingham, Norwich, York, and Coventry. The sixth was still under consideration. It was the intention of the council to appropriate a sum to each, partly in aid at the outset, and partly as a salary for the maintenance of a teacher for a certain number of years." This is at least doing something; it is at all events making a move in advance. Mr. Wyse added, "that one of the principal objects of the council was to ascertain whether a strong desire existed for the application of arts to manufacture, and on inquiry it was found that an earnest wish existed in every large town, where great branches of trade were established, to avail themselves of the advantages now offered." We hope ere long to supply our readers with some more minute and detailed information on this all-important topic, and to show that the establishment has been already brought to bear advantageously upon the manufactures of Great Britain. Sure we are that if the annual grant be insufficient—and we believe it is—for all necessary purposes, the nation would very willingly increase it, and thus add largely to the national wealth. We fully agree with Mr. Williams in considering it to be "impossible to cultivate the art of design so as to benefit manufactures, unless the parties understood the nature of the manufacture as well as designing. He believed there was as much talent for design in this country as in any other, but unfortunately no pains had been taken to cultivate it. The feeling which existed among the higher classes of this country, that there was a want of taste in our manufactures, had been very detrimental to them. He would mention a curious instance illustrative of the effects of this notion. A gentleman whom he knew shewed him a specimen of a pattern he had introduced two years ago, and which had then been utterly unsuccessful. The proprietor was obliged to part with the greatest portion of the stock at a loss, retaining a small quantity in his hands. A French manufacturer got one of the pieces in his hands, introduced it this year as the newest French style, and it had sold 40 per cent. higher than before. There was, in fact, a want of confidence in the public mind as to the taste of our manufactures; French designs were universally adopted in England while our own were rejected, though he would maintain that the taste of English designs was very much superior."

THE WILKIE STATUE.—The committee have confided the execution of this work to Mr. S. Joseph. The candidates were seven in number, and the result of the ballot was—for Mr. Joseph, 26 votes; for Mr. E. H. Bailey, Mr. T. Campbell, Mr. Henry Weekes, and Mr. L. Watson, three votes each; for Mr. Lough and Mr. C. Marshall, no vote. We have no right to complain of the decision of the committee. The sculptor they have selected is, in their opinion, the person best qualified to execute this monument; but as a precedent, it is much to be deprecated that committees, having already virtually elected an artist, should subject others to the loss of much valuable time rather than at once declare their election. There has of late been too much of this sort of thing. Committees, generally, instead of coming with clean hands to the disinterested discharge of a delegated duty, make their business a matter of handi-

cap stakes, and merely trot their favourite artist over the course.

HER MAJESTY'S BAL COSTUME.—We have been favoured with a sight, at the house of Messrs. Paul and Dominic Colnaghi and Co. of a series of drawings by Mr. Coke Smyth, intended for a work of which some numbers have been already published, entitled 'The Souvenir of the Bal Costume.' They are in style very free, and the colouring been made out by merely a wash of water-colour over the pencilling, all the lines are visible; they have been executed in a manner rapid and decided, evincing much skill and power. We have seen one or two of the plates after these sketches, and conceive that as costumed figures they could have been given in no other manner so advantageously to effect the desired object—that of describing the attire worn by each individual on the occasion of that superb assembly—the splendours and variety of which could only have been paralleled during some of the chivalrous reigns, imbued with the spirit of *honneur aux dames*, for the pageants of the times of the Tudors were rude and fantastic. Many of these drawings are excellent portraits, as well as illustrations of costume. We may mention as most striking in this particular Viscount Sidney, the Earl of Arundel, the Marquis of Ormond, the Marquis of Exeter, Lord Forester, the Hon. Miss Stanley, Col. Wyld, Lady Wilhelmina Stanhope, the Duke of Devonshire, Lady Palmerston, &c. &c. Her Majesty wears the robes of Queen Philippa, ascertained from the usual authorities, wearing the hair plaited at the sides, a fashion which prevailed also in the reign of Edward the First; and the dress of the Prince is the mantle and dalmatica. Perhaps no reign could have been selected as affording a greater variety of costume than that of Edward the Third, during which sumptuary laws were enacted, prescribing certain forms to each rank. The fashion of that time was not less capricious than at the present day, for the Monk of Glastonbury complained "that Englishmen haunted much unto the folly of strangers, that every year they changed them in diverse shapes and disguisings of clothing."

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual general meeting of this admirable institution takes place on the 1st of August, "to receive a report from the directors on the state of the funds of the society; to elect eight directors in lieu of those who go out by rotation, and other officers of the institution, and also for the purpose of receiving the charter of incorporation, and to take such measures as are consequently necessary in relation of the laws of the institution." We earnestly hope that the public sympathy may be largely excited in favour of a society second to none that exists in reference to the good it does, and the *wants*, to relieve which it is established. Charity is laudable, directed into any channel; the mechanic and the day-labourer are worthy objects for relief; no matter how humble may be a man's position, it is a duty to relieve him, in suffering, in sickness, or in poverty. But surely those will not be charged with narrowness of mind who consider that the strongest claim is advanced upon their sympathies by men whose more refined pursuits have made the struggle with pecuniary difficulties, far more severe than it can be to the rude and uncultivated.

MEDAL TO COMMEMORATE THE BAPTISM OF THE PRINCE OF WALES.—We hail with feelings of satisfaction the increased and increasing taste for medallion engraving in England. Debarred from placing on the reverses of our national coinage the picturesque and classic groups which have rendered the early Greek and Roman coins interesting for ever to the scholar and the historian, and fixed down to the manufacture of reverses that threaten to become every year more commonplace than even heraldry can make them, the only means left the artist in this particular line of study, to afford his imagination scope for the display of his peculiar art, is a series of national medals commemorative of the more striking events that pass before us. The name of Wyon has, by the force of its own talent, and against many adverse circumstances and their self-consequent evil operations, achieved for itself a European reputation of no mean importance, and raised our national coinage as high at least in the scale of artistic beauty as that of any of the surrounding nations. We are glad to find these artists employed upon what we

would fain hope to be the commencement of a series of medals that should record the events of our Queen's reign, and form a generous rivalry with the famous Napoleon series. The grace and elegance of the medal to commemorate the Queen's Visit to Guildhall has not been excelled in this particular branch of the Fine Arts; and the medal by B. Wyon, now lying before us, recording the Baptism of the Prince is no unworthy successor. It exhibits on the one side the bust of his Majesty of Prussia, Frederick William the Fourth, the countenance possessing the strength of feature for which that monarch is remarkable, combined with an elegance and intellectuality that high Art alone has at its command. The hair is well expressed, being simply and gracefully brought forward in masses that might apparently be broken into separate hairs, but without the "wiriness" that inferior artists find necessary to make use of. The reverse possesses much originality where but little was to be expected; it is an heraldic display of the Arms of the King of Prussia, of her Majesty Queen Victoria, and the Prince Albert, each surmounted by their appropriate crown; they are placed upon the coronet and feathers of the Prince of Wales, which forms a graceful background to the design as they bend over each shield. The general effect of this beautiful reverse is regally gorgeous, and great taste has been expended on its design. The raised border surrounding the shields, upon which the motto "Sponsor et Hospes," and the date, "XV Jan., MDCCLXII," is placed, is beautifully relieved by the burnished centre upon which the shields are placed, and which gives an extra richness and solidity to a design, that altogether is exceedingly successful. Those persons who have seen the earliest attempts of the older medallist engravers to give a fleshy texture to their heads by corroding the surface of the die, and which in some instances too much resembled the ravages left on the countenance from the small-pox, will not fail to notice the exquisite manner in which our modern medallists produce this effect by precisely the same means, and with the best result; the delicate fleshiness of their heads, relieved as they are by the burnished surface of the medal, have the happiest effect; indeed medallist engraving can now vie with any branch of the Fine Arts successfully. The Art-Union of London at their last meeting declared their intention of including this branch of the Fine Arts among the others they patronise: this seems to promise well for an art too little cared for by our fellow-countrymen, and may help to bring forward our able native professors into that notice and attention which is now too much devoted to the productions of foreign artists in this department, and which may end in the creation of an English series of medals that may rival that of France and other nations.

MURILLO.—We have had an opportunity of inspecting a figure, apparently by this master, at No. 15, Cockspur-street, the property, we believe, of a Spanish gentleman, who has imported it. It is a single figure, St. John of Seville, wearing a monastic habit, and in the act of prayer. It is undoubtedly a fine picture—round, substantial, and instinct with life; but it has suffered great injury, and has been very badly repaired. From the shoulders depends a white cloak, painted very simply, but so well that it leaves the canvass.

CARVING IN BOG-OAK.—One of the most elegant and beautiful carvings we have seen has been exhibited by Mr. John Asken, a jeweller in Dublin, previous to its transmission as a present to her Majesty. It consists of an Irish harp, hanging on a willow, guarded by an Irish wolf-dog, with representations of the round tower and other objects peculiar to Ireland. The workmanship is remarkably fine. The work is cut from Bog-oak, found in great abundance in the Irish bogs. It is perfectly black and very hard, and capable of being wrought with great delicacy; moreover, it receives a high polish. The value of this graceful production of art is enhanced by the skilful introduction of Irish gems—the ruby, amethyst, and diamond, all set in Irish gold.

GREENWICH HOSPITAL.—The Painted Hall and Chapel will in future be open to the public, free of charge, on Mondays and Fridays, from ten to seven in the summer, and from ten to three in the winter. This has been done in accordance with the recommendation of the Select Committee on National Monuments.

WESTMINSTER ABBEY.—The Dean and Chapter contemplate putting a painted glass window in the south transept of the Abbey. In a report which they have presented to Parliament they express a resolution to appropriate a portion of their funds to this purpose.

OPENING PUBLIC MONUMENTS.—A meeting of the Society organized for the purpose of facilitating the admission of the public to national monuments, was held on the 13th of July at the Thatched House; Mr. Hume, M. P., was in the chair, and Lord Colborne, Mr. H. T. Hope, Mr. Ewart, M. P., Mr. Britton, Mr. Donaldson, Mr. Angerstein, M. P., Mr. Milnes, M. P., Mr. Foggo, Mr. John Wilks, and others, were present. The Society has already done much good, and moreover is evidently increasing in number and influence. Lord Manners Sutton and Mr. Wilks were added to the Committee, and several new members enrolled. After the Report had been read a number of propositions were made and discussed, and Mr. Godwin suggested that many of the city companies had collections of pictures which might with good effect be opened occasionally to the public. A gentleman present said he had no doubt the Paper-Stainers' Company, for one, would at once act on the suggestion. An account of some of these collections, which are little known, will be found in the early volumes of our journal. Many of the pictures are suffering greatly from neglect, an evil which would probably be remedied if they were occasionally exhibited to the public. Mr. Angerstein mentioned that the pictures in Dulwich Gallery, notwithstanding it was much frequented, appeared to be greatly neglected, and were in consequence injured.

NEW EXHIBITION AT THE ADELAIDE GALLERY.—A series of "resolutions" which usher to public notice the establishment of a new exhibition of works of Art in London, have been circulated among the artists. Wide as is the fame acquired by the Adelaide Gallery as a place of public resort, we look with considerable doubt on the prospects of success held out to artist-exhibitors at this well-known lounge. Great as may be the inducement afforded by the fact that the Art-Union Society will here recognise the selection of pictures which have been previously exhibited in the Metropolis, there are many points which require to be elucidated before such a proposition can be sure of proving profitable either to the proprietors of the Gallery or the contributors to the exhibition. We are not aware, as yet, of any announcements stating the authorities to whom the selection of pictures is to be confided, or the parties to whose taste and judgment the "hanging" is to be submitted. These are important data still in requisition in order to form a judgment of the advantages likely to be derived from the opening of another exhibition. So much positive dissatisfaction has naturally arisen from the conduct of matters at the British Institution, even although under the guidance of gentlemen who individually command the highest respect, that we can readily imagine there will be many artists who will welcome any further offers of accommodation for the exhibition and sale of paintings. A capable executive at the head of such an exhibition, with a strict unflinching determination to treat every artist's works according to the real merit displayed by them, would alone ensure success. But there must be satisfactory assurances on all these points. Although we can ill spare the requisite room, it may be advisable to print "the Resolutions."

ROYAL ADELAIDE GALLERY.

The Proprietors of this institution have adopted the following resolutions:—That in future the walls, and some other portions of the establishment, shall be devoted to annual exhibitions of paintings, sculptures, and other works of Art.—That to facilitate the sale, every work of Art on being deposited be accompanied by the name and address of the artist and actual price of sale, in order that it may be published in the catalogue.—That the first annual exhibition shall commence the first week in July, 1842, and terminate the last week in September of the same year, and consist solely of works by living artists.—That works intended for the first exhibition be sent in for approval on or before the 20th day of June.—That in succeeding years the annual exhibition of works by living artists shall open the first week in March, and terminate the last week in July; and that works for exhibition must be sent in for approval on or before the 14th day of February.—That in the intervals between the months of September of the present year, 1842, and the month of March, 1843, and between the months of July, 1843, and March, 1844, in the same and succeeding years, the

same portions of the institution be devoted to annual exhibitions of works by the older masters.—That the expenses of transit, &c., be borne by the proprietors of the various works.—That every possible care be taken of the various works deposited, and that no charge be made to the artist or proprietor, except a commission of five per cent. in case of sale.—That every person exhibiting a work or works of Art be entitled to a free admission to the gallery, so long as such work or works remain under the care of the proprietors.

WM. JONES, Director.

M. CLAUDET, at the Adelaide Gallery, has lately made some full-length portraits of much beauty. Instead of employing a qualified light his sitters are generally placed in the open air and even in the sun, where certain results are to be obtained. With a little more attention to the backgrounds of these momentary transfers there would be a correspondingly improved effect, the same background being by no means suitable to every head. A background composed of trees or architecture should be so painted that the objects do not tell with severity against the sky, otherwise it frequently occurs that they exceed the figure in substantive importance. M. Claudet has lately photographed some of the *corps de ballet* of her Majesty's Theatre grouped in character—the figures are perfectly successful, and form the largest plates we have yet seen.

THE TEMPLE CHURCH.—The much talked of reparations and adornments of this interesting building, to which we have already directed the attention of our readers several times, have made considerable progress since our last notice. The three windows at the east end, and one window on the south side, are filled with panes of "thousand colourings," admirably executed in imitation of glass of an early period, by Mr. Willement, and produce an extraordinary richness of effect. The painting of the vaulting in the square part of the church is completed; the openings are surrounded by Latin texts in ancient character; the Parbeck marble columns are all polished; and some of the carved oak stalls, with which the old pewing is to be replaced, are fixed on the north side. These are of elaborate design, mostly different, and are well carved; they nevertheless lack that freedom and raciness which characterize many original works of the period, and give evidence of our want of a middle class of artists for decorative purposes. We would not have it understood, however, but that many of them are exceedingly well done. The three easternmost compartments of the vaulting have a dark ground instead of the buff colour on which the decorations of the rest of the vaultings are painted, and produces a superior effect. Some of the colours in the latter portion seem to have faded slightly, but without injury to the general appearance. The former discordant altar-screen has given place to an arrangement of arches and small pillars in accordance with the building, the whole being painted and gilt. The glass of the centre window on the north side has been taken out, and a building has been raised beyond it to receive the organ, which formerly served to separate the circular nave from the choir; the two portions of the building will now be thrown into one, by which means an agreeable intricacy of outline will be produced, and much perspective effect gained. The circular building will be painted to accord with the choir, indeed the decoration of the vaulting of it is nearly completed. The successful termination of this first attempt in England, on a large scale, to revive poly-chromatic decorations of buildings, cannot fail to be regarded with interest. The difficulties are necessarily very numerous, but the credit due to those who overcome them will be proportionate.

PHOTOGRAPHIC PORTRAITURE.—Since our last notice of photography, various experiments have been made, and *quasi* improvements effected. At the Polytechnic Institution, Mr. Beard has succeeded in communicating colour to his portraits, but this is not sufficiently positive to be an advantage; it is, therefore, probable that the colouring light and shadow will not yet be superseded. From ample experience the features are now transferred to the plate with singular fidelity, and much greater certainty of effect than at first. There are to be seen at this establishment some beautiful specimens of brooch-sized portraits, and others even smaller as adapted for rings. In these the markings of the features, although sometimes rather hard in larger sizes, are extremely soft.

HER MAJESTY has been graciously pleased to confer on Mr. Partridge the honour of the appointment of portrait painter extraordinary. His Royal Highness Prince Albert has also conferred upon him the like honour.

STATUE OF GEORGE IV.—A vote of £6300 was passed in the House of Commons for the bronze statue of George IV., by Sir F. Chantrey. This was questioned by Mr. Hume, but the Chancellor of the Exchequer said that the order for the statue had been a minute of Treasury in 1829, and the Government had adopted it as a public work.

THE NATIONAL GALLERY.—A cartoon, attributed to Raffaele, has lately been transferred from the Foundling Hospital to the National Gallery: according to the legend on the frame, "Deposited for the use of the Public," by the Governors of that Institution. We had understood the work had been "presented;" but, be it as it may, we have much to be thankful for, as it is a production of extraordinary excellence. The subject of the composition is the 'Massacre of the Innocents;' and when removed from the Foundling, was in such condition that it could with difficulty be held together: it has however been backed, and repaired in such a manner as could be done nowhere else but in England. On close inspection, it appears in places to have been in shreds; but it has been so judiciously put together, and parts so carefully supplied, and toned in unison with the whole, that the extent of the damage is by no means perceptible. A-*propos* of this picture—a word of our other cartoons. Now, this is glazed—we mean not in the painting sense of the word, but covered with a glass—a plan we some time ago proposed in the Art-Union for the security of the cartoons now at Hampton Court, in case of their removal to London, as a perfect security against injurious deposits from the atmosphere of the metropolis. There are persons who declare, that they are suffering comparatively rapid decomposition at Hampton Court; there are others, and with abundant reason, who protest that, if removed to London, they would be effaced in fifty years: if, therefore, the best judges are agreed that they are exposed more or less to injury, it were assuredly better so to secure them, that they might, without a scruple, be added to the national collection. If this cartoon be covered with glass to protect it, why cannot the others be similarly treated? To return to the Foundling cartoon: we cannot recognise in it those characteristics of Raffaele, which are familiar to all acquainted with his works. In construction it is a foreground of struggling figures—the spirit of its composition we meet with in the works of Michael Angelo and Rubens—works of theirs are similarly put together, but we know of nothing altogether like it in those of Raffaele, although so dissimilar. It is presumed to have formed one of the Hampton Court series; but its imperfections are such as Raffaele, we can scarcely think, could have overlooked; and if they be such as might have vitiated an earlier work of his, yet the handling and touch are not those of an earlier time. It is, however, a work of high character, and strikingly rich in tone. The colour is very substantially driven, and the whole, it would appear, has been glazed in a manner to give great transparency to the shadows. It was long known as the property of Prince Hoare, Esq.; and notwithstanding its want of harmony with the other works of the series to which it is said to have belonged, it has always been considered a veritable Raffaele.

THE ASSASSINATION IN MEXICO.—An account of the barbarous murder of Mr. Egerton, late a member of the Society of British Artists, has gone the round of the daily papers. The main circumstances of the case are therefore publicly known, although some of the details published are incorrect. Mr. Egerton had been separated from his wife during a period of twenty years, having at the time of the separation made over to her, for her maintenance, the property (to whatever amount it might be) which he received with her on their marriage. Before his late residence in England he had previously lived in Mexico for six years; he had not therefore left his family in the manner stated. The deceased was proprietor of land to the extent, it is said, of about fifty thousand acres on the Mexican frontier towards Texas, the purchase of which was a speculation whence he expected to realize large profits. We have been favoured with the perusal of a letter from his brother, who resided

with him, describing the fearful appearance of the two bodies when brought home on the morning after the double murder, which is stated in this letter was not perpetrated within his own garden as hitherto supposed, but in some public but perhaps retired thoroughfare, where he was walking in company with the person who shared his fate. The assassinations are supposed to have been participated in by several persons, and the murdered man is thought to have defended himself as well as he could with a walking-stick, and even to have struggled violently with the miscreants after he had been stabbed more than once. The body of the female lay at some distance from him, mangled and abused in a manner which only the most fiendish malice could dictate. By his friends generally Mr. Egerton was deemed a man of high probity, and those who had known him for many years entertained for him a high esteem, and felt towards him a warm friendship. At the time of his death he had quitted England about thirteen months, and was from 47 to 50 years of age.

NEW FRENCH PERIODICAL.—We have received a new and interesting continental artistic periodical, entitled "L'Amateur," published in Paris, but too late to give a full review of it; this we propose to do in a future number of the Art-Union, in the mean time we are happy to announce to our readers a new source by which we can offer them a variety of information. We quote from this work a catalogue of the engravings in the "Bibliothèque du Roi." Number of prints, costumes, &c., arranged in order in the cabinet of engravings in the "Bibliothèque Royal," January 1st, 1840:—

A GALLERIES AND CABINETS	36,194
B SCHOOLS OF PAINTING OF THE	
SOUTH OF ITALY, AND SPAIN	19,507
Divisions of this Class	Pieces.
Works of Leonardo da Vinci	187
of Michael Angelo	494
of Raffaele d'Urbino	2778
of Titian	773
of Salvator Rosa	341

C SCHOOLS OF PAINTING OF THE NORTH,	
GERMAN, FLEMISH, DUTCH, ENG.	
LISH	22,968
Divisions of this class	Pieces.
Works of Albert Durer	1489
of Lucas of Leyden	450
of Rembrandt, originals	1038
copies	767
of Rubens	1900
of Vandyke	1066

D SCHOOL OF PAINTING OF FRANCE	32,755
Works of Nicolas Poussin	907
of Watteau	662

E ENGRAVERS OF DIFFERENT COUNTRIES	182,306
The collection of "Nielli"	65
amounts to	68
Works of Baccio Baldini	90
of the Master of 1466	105
of Martin Schongauer	194
of Israel Van Mecken	593
of Mark Antonio	239
of Augustino Venitiano	455
of Bonasone	332
of J. Smith	832
of Stephen of Losne, Voeriot, &c.	959
of Thomas de Lese and Leonard Gautier	2498
of Callot, copies and originals	1752
of Abra. Bosse	9,685

F SCULPTURE	35,315
G ANTIQUITIES	36,859
H ARCHITECTURE	15,658
I SCIENCES	39,901
J NATURAL HISTORY	25,388
K ACADEMIC ARTS—Fencing, Dancing, Horsemanship	22,887
L VARIOUS TRADES	4040
Of this class on weaving different stuffs, there are	2937
Jewellery & goldsmiths' works	8138
M ENCYCLOPEDIAS	90,565
N PORTRAITS OF PERSONS OF ALL COUNTRIES	360
In this class are Portraits of Henri IV.	

of Louis XIV.	531
of Napoleon	433
O COSTUMES OF ALL COUNTRIES	36,973
Costumes of France, Civil and Military	11,991
P PRELIMINARY DISCOURSES	26,327
Q HISTORIES OF ALL PEOPLES	24,118
R HERALDOLOGY	41,848
S. MYTHOLOGY	22,741
T FICTIONS—Illustrations of Romances, Poems, &c.	36,969
Division of Caricatures contains	7831
U Travels	11,527
V Topography	112,059
X Atlas	7,013
Y Bibliography relating to Engravings, 796 vols.	2,815
Total	900,516

SALES OF THE MONTH, PAST AND TO COME.—*Armour*.—An extensive and varied assortment of armour and arms was, on the 21st and 22nd ult., sold by Messrs. Oxenham and Son, at their rooms in Oxford-street, among which were several curious specimens of mail and chain armour, especially one attributed to the Sultan Bajazet, which, as much of it as was composed of rings, was a fair example of the construction of a suit of mailles, or flattened rings. We cannot, however, believe it to have belonged to Bajazet, for in his day (the 15th century) the people of the East made better armour than this, the rings of which were made of metal so soft as to yield to a slight pressure of the finger; besides, in the best Oriental armour, the rings stand at but little short of a right angle with the jerkin to which they were attached, a method of construction introduced into this country from the East by the Crusaders. It is, however, a most curious and valuable suit; the breast-plate is formed of large laminae, extending across the person, engraved with what seem to be Persian or Arabic characters, and damaskined in gold and silver. The head-pieces of this and other suits in the collection were fitted with the nasal which was in use in England at the time of the Conquest. This suit has been added to the Tower collection, at the cost of £138 12s. The principal purchases were made by the Board of Ordnance for the Tower collection, by the Marquis of Westminster, Lord Charleville, and the Russian Government, through an agent. A few of the most important lots were—a cap-a-pie suit of tilting armour, £36 4s. 6d.; a suit of cap-a-pie plate armour, time of Henry VIII., £46; a suit of engraved armour, £45 3s.; a cap-a-pie suit of German plated armour, time of Maximilian, £40 19s.; a splendid suit of engraved Spanish armour, £79 16s.; an early suit of tilting armour, £94 10s.; an early cap-a-pie suit of Knight's polished steel-ribbed armour, £71 9s.; a beautiful suit of plated steel armour of the period of Maximilian, mounted on a horse fully armed, £126. The purchases for the Tower collection exceed £600.

FOREIGN SALES.

We believe our readers will be pleased to obtain reports of the more important sales of objects of Art that occur on the Continent, we give the recent one of Baron Rogers' collection, and shall endeavour to obtain continual "returns" of all such matters.

DRAWINGS.—Michael Angelo Buonarroti.—Drawing in pen and ink of one of the Prophets in the Sistine Chapel, 220fr., not considered true. Raffaele Sanzio.—Study for a fresco in the Vatican, 29 figures, bistre and white, 'Dispute of the Holy Sacrament,' 3010fr. Perin del Vaga.—Resurrection of Lazarus, 281fr. Ginguio Romano.—Defeat of the Amazons, 100fr. Nicolas Poussin.—First idea for the Rape of the Sabines, 16 figures, Bistre, 911fr. Claude Gelee, called Lorrain.—Landscape, with pen in bistre, signed Claudio Gellée, 605fr. Landscape, with the Metamorphosis of Daphne, 495fr. Landscape—Sunset, 400fr. Cornelius Netscher.—Portrait of Philip Wouvermans, lead-pencil on vellum, 400fr. Diepenbeck.—Portrait of a Prelate, 76fr. Jean Baptiste Greuze.—Drawing in China Ink—First idea of the Village Contract of Marriage, 1050fr. Jean Jaquard Boissieu—five 'Studies of Heads,' 130fr. Prudhon.—Allegorical composition, 200fr. Ditto, Ditto. Both these have been engraved by Roger.

ENGRAVINGS.—By Marc Antonio Raimondi, 'The Martyrdom of St. Laurence,' after Baccio Bandinelli, 1090fr. 'Saint Cecilia,' from a drawing by Raffaele, somewhat different from the picture at Bologna, 701fr.

We may note that, though the engravings of Marco Centone are generally rather fallen in price, those after Raffaele being the largest prices now given among amateurs, being greatly in favour.

Paul Potter.—Bull and Cows; there is written on this engraving Paulus Potter fecit, 207fr. Adrian Van de Velde.—Cows and Sheep, 199fr. Henry Goltzius.—Portrait of Henri IV., 74fr. Wencelas Holland.—View of the Cathedral of Antwerp, 63fr. Robert Nanteuil.—Portrait of Honnonne de Believre, after Lebrun, 100fr. William Woollet.—Spanish Pointer, 130fr.

CORRESPONDENCE.

ENCOURAGEMENT OF ART.

SIR,—I happen to hold a ticket in a lottery for a picture now at Venice, by Paul Veronese, to be so disposed of under the sanction of the Austrian Government. I have been thus led to turn in my mind the subject of a Picture Lottery, not like the man selling his glass in the Arabian tale, under a calculation of the proceeds, as if I were sure to be the "fortunate holder," but under an impression that a lottery scheme might be set up for the promotion of the Fine Arts; and that what is done imperfectly by the Society of the ART-UNION, may be done more effectually by the Government. Objections have been urged over and over again to lotteries, but they all end in this one—that they lead to gambling and poverty. That such have been the effects of lotteries it cannot be denied. The too visionary and the desperate have found in them an excitement which has drawn them or driven them into neglect of the legitimate sources of gain, application and industry. And why was this? Simply because the object, the prize to be obtained, was money. There is not a gaming-house that proposes any other stake. But does this objection hold good in the case of the Fine Arts? Certainly not. In a lottery of pictures not one human being would be tempted to ruin himself. It would altogether avoid that class of persons, so liable to ruin, from money lotteries. It would offer only a moderate and pleasing excitement; and would at once engender where they do not exist, and improve where they do, intellectual desires and good taste; and it could be almost exclusively among those who would very readily afford to lose the amount they risk.

I will not, however, enter into arguments to show the immoral effects of one kind of lottery, and the contrary effects of the other. It would be a waste of time. There is no antagonist to combat; for no rational person will persuade himself that a picture lottery could have any immoral tendency whatever. I will now say a little more upon the scheme proposed. We want, we say, Government favour and patronage for the Arts—well then, we will see if we cannot have it without Government having to pay for it. Let Government purchase annually, or every second or every third year, according as the plan shall in the first instance be found to answer, a very considerable number of pictures, and dispose of them by lottery to the public. Let them either purchase those on hand, or give orders for new pictures; let them lay out to begin with £20,000 or £30,000. To the Government it matters little which sum, for they will be repaid; the economical public therefore will not have to complain of the amount. Nor would I have the Government to receive any pecuniary gain, but let one half such sum, as in ordinary cases of lotteries, goes to the Government in shape of duty, or terms on which lottery is allowed, be set apart as premiums for pictures to be painted, the prizes for artists to win. Who it may be inquired are to be the select purchasers, the caterers in this new lottery scheme? The reply is ready. There should, in the first place, be a "Minister of the Fine Arts" appointed by the Crown, with whom it should rest to appoint a committee, with power to make purchases. So that the machinery appears to be most simple. A minister of the Fine Arts; a committee, of which such minister, or Prince Albert, should be the head; Government to advance the money, to be repaid with all expenses. A per centage in lieu of duty would offer ample encouragement in shape of prizes; and the number of pictures sold diffuse a taste, improve it, and benefit both Arts and artists. The odium of selling by lottery would be entirely removed from the artist; and the honour substituted by the purchase being a government purchase; and a successful holder of a ticket would the more value his prize, as it had previously obtained the approbation of a committee of taste. Its merit would have the distinguished mark of this high authority. The character of the committee would ensure success; their endeavours and the countenance of the Court would make it popular, and secure the favour of all ranks. The committee, by their proposing subjects for the premiums, would have a high and legitimate direction of the artist's powers,

and thereby give a higher tone to Art than it at present possesses. And by having the prize subjects engraved, that branch of Art would meet with a proper encouragement, and would be more beneficially employed than at present. Such exquisite work as our engravers are capable of producing would be not much longer thrown away in engraving pictures of little meaning and no sentiment. Nor should sculpture in this scheme be neglected, though it appears hitherto to have been lost sight of, there being nothing of the kind in, or attached to the National Gallery. Perhaps, admitting this branch of Art, the sum to be expended should be increased.

I venture, Sir, to throw out these hints in the ART-UNION, under the hope that the subject may be taken up by persons better qualified than myself, to urge the claims of Art, and able, if there should appear, upon consideration, anything good in the plan, to carry it into execution.

J. E.

ANOTHER VEHICLE!

MR. EDITOR,—Amused as I have felt in reading the very able articles contributed to the ART-UNION, on Media, Vehicles, Grounds for Oil Painting, &c. &c.; and sufficient as those articles may be considered by all the reflecting and practical members of the profession, I still cannot refrain from soliciting admission to your valuable columns for the following mode of proceeding, the result of many years study and experience in the practice of oil painting:—

Having carefully attached to a frame admitting of extension (for motives hereafter assigned) a web of Indian rubber cloth, apply to it a full couch of white lead, tempered to a proper consistency with spirits of caoutchouc. This when dry forms a most delightfully semi-absorbent ground, which admits the application of colours ground in every possible variety of material, from the purest water to the grossest oils. To force upon the attention the desirability of such a ground, and its superiority to all others, would be to make a parade of the most palpable truism; therefore, before commencing my directions I will merely say (after the manner of an old writer on the *modus operandi* of the famous Caracci), that having worked myself up, I set myself down, and commence by picking out my lights, that is, by sketching in my design; which done, I proceed to painting in the boldest way imaginable, using nothing but the simplest colours, as prepared by the London colourmen, tempering them as required, with the spirits of caoutchouc, which should be used with the utmost freedom, and liberality as to quantity, there being no danger in its excess, as it is in its nature so excessively innocent; so highly volatile, that what is not requisite to the durability of the work flies off; and so exquisitely elastic, that you may literally defy a picture to crack, in which it is used to any extent.

Having proceeded thus far, technically called dead colouring, should the general design or intermediate forms prove unsatisfactory, it will be merely requisite, with a large long-haired badger tool or sweetener, to apply to the surface of the painting a copious float of the same miraculous liquid, and in five minutes (by which time not only the dead-colour but the ground with it will be completely loosened), shake the work violently, give it a dozen or two slaps on the surface with the palm of the hand, and as many more with a coarse and rumpled kitchen towel, communicating to the blow a twisting motion, so as to disarrange portions of the picture surface, and it will assume all the variety in form, colour, light and shade, and texture, that can possibly be wished.

If it be desired to proceed immediately with the work it may be dried instantaneously, by applying to the back of the canvass a paste composed of the strongest French brandy and fine Durham mustard, five minutes after which the picture may be finished with as much ease and certainty as though (under the usual process) it had remained a month to harden the impasted and solid portions of the first colouring. Having thus far detailed the process, it may not be irrelevant to notice some few of the thousand advantages peculiar to a work got up by this mode. Cracking becomes impossible. A blow falls upon it innocently. The painting may be folded for transmission like a table-cloth, or rumpled up and thrust into the pocket like a hand-

kerchief, without in either case retaining a single crease. A small painting may be stretched to the size of a large one, or a portrait originally painted the size of a kit-cat may (at the caprice of the artist or possessor) be pulled out at once to the dimensions of a whole-length, and may be fitted by any common carpenter to any sized frame on hand, and out of use, and rendered appropriate to any residence, from the sitting parlour of the cottage orné at Hammersmith to the most noble picture gallery of the mansion in Grosvenor-square or Park-lane. But to return to the mode of working in this most extraordinary material, which is susceptible of a thousand and one modifications in the hands of the judicious and speculative artist; for instance, the drying process may be resorted to twenty times a day, allowing (in this age of texture) the impasting and loading your surface with colour, until it shall be as rough as a ploughed field, which may then be cut down with scrapers, from the razor or three-cornered scraper, or scaple, to the finest pumice-stone, until it assumes the smoothness of ivory; glazings to any extent of richness may then be thrown into the work, until the most gorgeous depths be attained, from out of which, passing through the thousand intermedia of semi-transparent tones, the bright and luminous high lights may be relieved with the most perfect facility.

Let us now suppose the picture dry, thoroughly dry, and the forms to want that purifying which can never occur without the most cautious and judicious retouchings. Instead of the usual mode of repainting, use again a float of the spirits, but let it remain for two instead of five minutes, which will so effectually and equally soften the whole texture of the picture, that nothing more is required than the thumb or finger to push the forms gently and correctly into their final positions. A fan, for instance, may be entirely remodelled, the orb of an eye enlarged, the lid depressed or elevated, the mouth reduced to the dimensions of a button-hole, and a nose at once altered from the aquiline to the favourite *nez retroussé*, or any other character required, by merely, as was intimated, shifting the situation of the colour already on the canvass, instead, as is frequently the case (particularly in the practice of portraiture), of adding error to error, until the capacity of the canvass to receive more colour, and the ability of an artist to make new modifications for the whim of a patron become at once exhausted.

Indeed this method is at once so easy and simple of execution, that after a portrait is sent home the possessor may sit down before a looking-glass and with the point of the finger produce the most extraordinary results himself, without the remotest chance of injury to the work of the most finished portrait painter.

Suppose now a perfectly novel case. The lights of a picture shall be considered too brilliant. Apply again a float of the spirits for the full period of five minutes, which effectually loosens the whole body of colour without displacing the minutest particle: having done this, lay the painting on its back for a half an hour, by which time the lights (being all founded in white lead) will have considerably subsided, from their own specific gravity; and should this not be sufficient, let the time be extended until you be perfectly satisfied, applying the drying paste to the back to secure it at the exact point desired.

But to produce the opposite effect, and extend the brilliancy (a thing almost universally desirable in sunsets), lay the picture surface downwards, and if it be suffered to remain long enough, the brilliancy derived will be literally dazzling, and surpass anything of the sort painted after the old masters, who apparently knew little of vehicles, such as modern chemistry has developed, and consequently painted very queer and ordinary pictures.

Now, Sir, I submit, if this vehicle of mine be not superior to all others, it is at least equal to any of those new ones that have found inventors and advocates in your columns, every one of which I have tried and found no better than this one of my own, for the discovery of which I claim exclusive merit.

Your obedient servant,

NEW-MEDICU.

THE OLD PAINTERS.

Antwerp, June 1842.

Sir,—Whatever practical effect may result to the mechanism of painting, from the interesting discussion lately published in the ART-UNION, regarding the vehicles used by ancient painters, it may be the means of calling the attention of your readers to the merits of those early masters, who have been hitherto greatly and unduly overlooked in England. It might be too much to maintain, with the most distinguished German painters of our day, that the styles of the fourteenth and fifteenth centuries must now be revived, in order to embody the inspirations of genius; yet those who have studied the subject, in even a superficial manner, will more readily pardon such enthusiasm, than bear with the contemptuous neglect under which most of our countrymen attempt to cloak their total ignorance of the matter. At the time when Louis of Bavaria has expended vast sums in securing for Munich the Boisserie Collection, illustrative of the medical school of Cologne; and when the Prussian Government have, by means of agents dispersed over Europe, in a few years acquired the choicest specimens, illustrative of the progress of painting in Italy, Germany, and Flanders; England has lost the golden moment of securing what all must admit to be at least curiosities of Art. I believe there is not in the National Gallery a single picture executed before 1500; certainly not a solitary specimen of painting in fresco or distemper; the two means by which that Art was raised to the perfection it reached in the early years of that century. This fact must astonish all cultivated foreigners who visit England; they would be amused, did they happen to know that one of the great authorities among our amateurs, and (as is supposed) an oracle among the trustees, condemned to the garret one of the most beautiful specimens now in existence of Beato Angelico, which its weight in gold would not purchase at Florence.

But, Sir, I took my pen not to inform your readers of deficiencies which are lamentably notorious, but to point out to those of them who come this way, an opportunity of seeing some singularly interesting paintings of the fifteenth century, illustrative of Van Eyck's supposed inventions. The Burgomaster d'Ertborn, of Antwerp, lately bequeathed to his native town a small, but very select cabinet of such specimens, distinguished by their beauty and extraordinary preservation, qualities of equal rarity, and seldom conjoined. As yet no catalogue has been printed of these, and many have no names attached. But nowhere can the mechanism of Van Eyck's pictures be so well examined, and the comparison of his colours with those of the distemper painters of Italy be so fairly made. I have no intention of supplying the want to which I have just referred, by here offering you a catalogue; but I shall briefly refer to a few of the pieces that relate more especially to these points.

On a panel, about twelve by seven inches, we have Van Eyck's preparation, of a pearly white appearance, which is debarr'd from close inspection by plate-glass, perhaps the only instance in which that deforming incumbrance is justifiable. On this ground he has traced his whole composition and details with a dark brown ink, slightly filling in the shades with the same. The sky is lightly washed with a pearly blue overhead, toned away on the horizon to a brownish grey. St. Agnes is seated on the ground, amid the numerous small folds of her ample robe, facing the spectator. Behind her an unfinished tower, rich in Gothic ornaments, perhaps that of Antwerp or Cologne, on which a multitude of figures are busied in building and carrying materials. The wide landscape is touched with the delicacy of miniature, and the picture is ready for the application of the colours; without which, however, it is already a complete and effective illustration of the subject. Although evidently an unfinished work, the frame is inscribed *Johes de Eyck me fecit, 1435*.

After examining Van Eyck's picture thus prepared, the student will next look for a finished specimen of that method which is supposed to have been his discovery. On another panel, about half the size of the last, we find this: Two angels on wing have let down a curtain, brocaded in rich and noble design, in front of which stands the Madonna with the Divine Child in her arms, deeply imbued with holy feeling. On this composition, as well as on the accessories, the sparkling fountain and richly enamelled flower-beds—the artist has lavished the whole magic of his colouring. Even the inscription forms a contrast with that just cited; *Johes de Eyck me fecit et completit, Anno. 1439*.

Equal to the brothers Van Eyck, in spiritualized sentiment and brilliant execution, superior to them,

perhaps, in correct design, was Hans Hemmelinck, otherwise known as John Memmeling. Nowhere can the cabinet pictures of these rival masters be better contrasted, for we have a diptyche by the latter, dated 1499, which, though only 14 by 8 inches, ranks in grandeur and beauty with the highest works of the fifteenth century. In the nave of a cathedral, rich in inlaid marbles, stained glass, and Gothic tracery, stand the 'Madonna and Child,' a stately group; on the other wing the donor of the picture, a bishop in Camaldolese habit, worships them at his *prie-dieu* in a snugly furnished bed-room. The backs of the shutters are also painted: on one Christ, a noble figure arrayed in white robes, holds in his left hand the mass-book, while with his right he sheds his benediction over the globe beneath his foot, on which are inscribed *Asia, Europa, Africa*; on the other shutter he is worshipped by another bishop of the Camaldolese order, portrayed to the life.

Passing over other not less interesting specimens of the early Flemish, Dutch, and German schools, by Mabuse, Quentin Matsys, Lucas van Leyden, Holbein, Albert Durer, &c., and confining my observations, for the present, to illustrations of Van Eyck's method, I must give a few words to a very rare master. Antonello di Messina, having found his way into Flanders, saw, admired, and acquired that improvement on the vehicles hitherto in use; and was the first to introduce into Italy an art which was destined there speedily to attain perfection. By Antonello we have here a portrait, in all respects resembling similar works of Van Eyck, though the rich brown of the flesh tints seem to indicate a subject chosen from a sunny clime. But more rare and curious is his treatment of the 'Crucifixion,' on a panel about 22 by 16 inches. In the foreground of a wide prospect embracing sea and land, rises a hill strewn with bones and skulls, which mark it as Golgotha; on it stand the three crucifixions, beneath the centre one of which St. John worships, while the Madonna mourns apart. The poetic grandeur imparted to the closing scene of man's salvation by this simple treatment, and by the total absence of subsidiary action or figures from the lonely spot, has never, perhaps, been equalled in the thousand representations of this subject. This precious work is inscribed, *Antonellus Messanus me pinxit, 1417*.

Of a date nearly cotemporary must be a small picture by Beato Angelico, which may very well be contrasted with these works, as showing the difference between the distemper and the oil medium, if, indeed, the latter was known to Antonello so early as 1417. Giovanni di Fiesole, best known in Italy by the holy appellation of Beato Angelico, is the most spiritualized of Christian painters, and the most successful in realizing by his pencil the pure conceptions of his passionless soul in forms of ideal beauty. This little picture gives a competent notion of his mechanical treatment; but the subject being but the fragment of a pradella illustrating some saintly legend, does not realize the nobler powers of the artist. The brilliancy and freshness of the colours may, however, startle those whose book-knowledge has deceived them into the idea, that these qualities were deficient in easel painting until Van Eyck's invention. Such persons will be still more surprised on examining four little pictures here, which have once formed two triptyques, by Simone Memmi, of Sienna, the friend of Petrarch and rival of Giotto. They must be above a century older than the 'Crucifixion,' by Antonello di Messina; yet the whole range of mediæval or later Art does not, perhaps, equal their light and lively tints and pure tones. In these qualities, and in grandeur of conception, they excel the very fine specimen of Memmi in the Liverpool Institution. One diptyche exhibits the common subject of the 'Annunciation;' the other (which is signed by the master), the 'Crucifixion' in two scenes—the moment of Christ's expiation, and the deposition of his body from the cross. The masterly arrangement of the many figures, their movements and varying characters, display within a few inches the ability which has preserved to us at the Sta. Maria Novella in Florence, the persons and portraits of the painter's most famed cotemporaries.

But I dwell too long on a topic strange to most English ears. I only repeat the wish that the Ertborn Collection may soon be properly arranged and catalogued; and that many of our countrymen may examine it ere they form their impressions of the Flemish and Italian painters of the fourteenth and fifteenth centuries.

Yours, &c.,

DELTA.

DECORATION OF THE NEW HOUSES OF PARLIAMENT.

TO THE EDITOR OF THE ART-UNION.

Sir,—In some remarks which I offered to you at a former period, on the notorious "Glasgow statue Job," I directed attention to the foreign decorative paintings at Montague house, which I am glad to find has not been altogether lost upon some of your correspondents. I am still inclined to assign a somewhat higher scale of merit to these paintings than is perhaps generally done; but in this opinion I may very probably be mistaken. I, at all events, feel pretty certain that these works are vastly superior to any French paintings of the present day; and from their size alone, I am still disposed to think they would repay the examination of persons interested in the decoration of the Houses of Parliament. The state of deterioration into which they have fallen is no doubt, in some measure, attributable to the faulty material upon which they have been painted—plaster; but it is in part also caused merely by the smoke of the situation, and I do not doubt that the task of clearing, restoring, and even removing some of them would not at the present time be very difficult. The sulphureous quality of the London smoke acting upon the white lead, which is mixed with nearly all colours used in oil painting, is soon fatal to the effect of a picture; but this deterioration is confined to the surface; and can, for the most part, be removed by skilful mechanical abrasion.

As for the study of the modern German paintings in fresco, at Munich and elsewhere, being desirable in forming a school of English decorative painting, I may shortly express myself very sceptical indeed; but there are other examples for study which may be sought with advantage. Amongst those noticed in your pages, I have not observed that of a ceiling in the palace of the Wool, at the Hague; from which, (although I only speak from a recollection of thirty years back,) I think some useful hints in this style of art may be gleaned. About thirty years ago, the late accomplished and lamented Sir Robert Ker Porter painted a panorama of the battle of Agincourt, which as a mere battle-painting might challenge comparison with the first works of the class, whilst in point of historical accuracy of costume and development of national sentiment, it was everything that could be desiderated. It is, I believe, customary, on account of the value of the canvas, to efface works of this kind, and to use the canvas for future paintings. I think, however, I recollect having read that Sir Robert's fine picture escaped this fate; and that within the last few years it was found in a lumber room at Guildhall; where so completely was it forgotten, that it was imagined to be a work of the middle ages. It is to be hoped that it was preserved, and that it may still be accessible, at a moment like the present when it can scarcely fail to be both useful and interesting to our native artists. I may here remark, that one great difficulty to be overcome by our artists in the decoration of the Houses of Parliament will be found to exist in the mere size of the subjects required; and that an artist accustomed to panorama and scene painting, even although in other respects greatly inferior to his competitors, will be found able to execute a work upon the scale required, which will probably excel those of much superior artists accustomed only to the usual scale on which paintings are executed: this, however, is an affair of practice; and, if the proper means be taken and the necessary time allowed, the end in view can scarcely fail of being attained. I cannot enter upon the question of the comparative merits of oil and fresco painting in the necessary detail, and with the authority to render my remarks of any value, farther than to state, that for every purpose of Art I give the preference to oil-painting; and here I may also remark, that I have seen no arguments adduced to show how suitable wooden panelling may not be employed with advantage for every description of oil-painting, whether as regards economy, duration, or artistic effect.

In respect to the merits of British and foreign artists in fresco-painting, I maintain that—not with practice but at present "without practice" in fresco,—British oil-painters will be found to be as superior to those of the continent, as they are in every other respect and qualification whatever. It was, therefore, with unmingled satisfaction I learned that British artists were alone to be employed in the decoration of the great national work now in progress.

Yours, &c.,

G. M.

LORD BYRON'S STATUE.

Sir, — You will, I trust, notice this appeal regarding the shameful seclusion of Byron's statue in the dark vaults of our Custom-house: the statue is, I believe, executed by Thorwaldsen. We have no monument of Byron in any public situation, to the disgrace of England be it acknowledged; and one by the first living sculptor lies mouldering under ground. Where is the feeling of the Monarch? of Prince Albert? of Byron's friends? his brother poets, Moore and Rogers? The companion of Childe Harold's Pilgrimage, Hobhouse? Alas! Echo answers, "Where?" and from the Custom-house vaults Solitude comes murmuring the word—Ingratitude. Are not the great poet's forebodings prophetically true, in his letters to Mr. Hoppner and Mr. Murray, when he alludes to the two epitaphs at Ferrara,

"Martini Luigi
Implores pace;"
and
"Lucrezia Picini
Implores eterna quiet?"

Vide his letters, June 1819, dated Bologna; where he observes, "These two or three words comprise all that can be said upon the subject; they contain doubt, hope, and humility. Nothing can be more pathetic than the 'Implores.' Pray, if I am shovelled into the Lido churchyard, let me have the 'implores pace' and nothing else for my epitaph: there is all the helplessness, and humble hope, and death like prayer, that can arise from the grave. 'Implores pace.' Whoever may survive me, and shall see me put in the foreigners' burying-ground at the Lido, within the fortress by the Adriatic, will see these two words, and no more, put over me. I trust they won't think of 'pickling me, and bringing me home to Clod or Blunderbuss Hall.' I am sure my bones would not rest in an English grave, or my clay mix with the earth of that country." And then he adds, so appositely to his own fate—"As Shakspeare says of Mowbray, the banished Duke of Norfolk (see Richard the Second), who died at Venice, that he, after fighting

Against black Pagans, Turks, and Saracens,
And toiled with works of war, retired himself
To Italy, and there at Venice gave
His body to that pleasant country's earth!
And his pure soul unto his captain Christ,
Under whose colours he had fought so long."

Has not this beautiful quotation some allusion to his self-devotion of life and fortune to Greece? which was afterwards followed by those beautiful stanzas, a few lines of which I quote from memory,—

I tread reviving passions down
Unworthy manhood and of thee,
Indifferent should the smile or frown
Of beauty be.

Awake! not Greece, she is awake.
Awake, my Spirit! think, through whom
Thy life-blood tastes its parent lake
And then strike home.

The sword! the banner! and the field!
Glory and Greece around thee see,
The Spartan borne upon his shield
Was not more free.

And the patriot of the world, the martyr, the poet of the universe, has no place for his monument, but for years the dark cellars of the Custom-house. Our church cannot afford him a place by the side of Ben Jonson, Dryden, Chaucer, Cowley, Philips, Drayton, Butler, Spencer, Milton, Gray, Prior, Shakspeare, Sam Johnson, Thomson, Rowe, Gay Goldsmith, Addison, and Davy Garrick. Where is the difference between the anathema of Pope Innocent, when England was under the ban of the See of Rome, and this exclusion of Byron's statue by the Protestant hierarchy?

Yours, &c.,

E. K.

RAFFAELLE AND HIS FATHER.*

BEFORE sitting down to this work, we had an impression that the reputation of the man whose career forms its subject matter, had long ago worked itself out; that the latest facts deriving interest from his name had been given to the world in 1833, when the question of his place of interment was set at rest by the violation of his tomb in the Pantheon of Agrippa, at Rome; but a German has here sifted for us the dust of upwards of three centuries, once more verifying effectually a proverb of his quaint compatriot Lessing—"Der fleissige Deutsche macht die Collectanea, welche der witzige Franzose nützet;" although it is not the Frenchman alone that profits by the German's patient research. The author of this work has taken for his subject, one that it would be difficult to invest with a new interest in the absence of new facts. These, we must say, he has succeeded in eliciting, and having moreover presented to us what was already generally known of Raffaele in a form

* Raffaele Von Urbino, und sein Vater Giovanni Santi. Von J. D. Passavant. Leipzig. 1829.

acceptably freshened by judicious arrangement, he has produced a book which, from the obviously diligent research by which it is everywhere distinguished, cannot fail to have some weight in all that regards Raffaele or his works.

Raffaele is acknowledged, universally, as the greatest genius of modern Art; even the memorable period in which he lived offers to the biographer, to the practical and inquiring artist, no reputation of equal lustre. Yet since Vasari's time, none of the many professed biographies of this "principe dei pittori" have individually, by due study and efficient criticism, becomingly illustrated the master-spirit of that Art to the charm of which the human mind cannot help yielding in its most refined or least cultivated state.

The earliest known biography of Raffaele was written in Latin by Paolo Giovio, and first published by Girolamo Tiraboschi, in his "Storia della letteratura Italiana;" but this memoir is from its brevity unworthy of its subject, and yet more so from the errors into which the writer has been led from his insufficient knowledge of Art. Vasari's well-known work was published at Florence in 1550; and a second edition, revised and improved by himself, appeared in 1568. The periods assigned to Raffaele's works are generally correct; but the author has fallen into the common weakness of lavishing upon them a uniform and indiscriminate praise, which, were he not Vasari, would entitle us to question his critical powers. But for this work, many of the main facts of the life of the great master would have been unknown to us; it has, therefore, been made the basis of every biography that has been subsequently offered to the world; and the mere enumeration of these histories would form a catalogue, since no writer on pictorial art has held himself acquitted without some coquetting with the reputation of this great man. Let us hear the author of the work before us, whose labours are thrown into strong relief by the compilatory system of life-writing; he says:—

"This arduous work I undertook under singular circumstances. The late Professor Braun, of Mainz, acknowledging the imperfections of his own little book on Rafael and his works, contemplated the publication of a revised edition, on the subject of which he consulted me, and became convinced that without personal examination of Rafael's works, visiting the scenes of his labours, and deep study of the time in which he lived, no possible result could be expected. To my surprise the professor recommended me to write a life of Rafael; to which undertaking I at that time found myself altogether unequal. Circumstances, however, favoured the project, and with such a view I undertook a journey to England, visited Paris for the third time, and travelled another year in Italy, in which blessed land I had already lived seven years. What Germany contains has, of course, been long known to me; but I had occasion again to visit Vienna. Rafael's large works in Spain I had before made myself acquainted with at Paris. I may therefore say, that, with the exception of a few pictures of little note, the whole of Rafael's works are known to me from personal inspection. I have visited the cradle and the scenes of his labours. My researches have extended to almost all the greater, and many of the smaller, libraries of Italy, Germany, England, and France, for the discovery of documents having reference to Rafael and his times. The archives in Rome, the Medicean archives in Florence, together with some other similar resources, have alone been closed against me."

M. Passavant accounts for the change of the usually received family name of Raffaele,* by saying that he finds the name used by the relations of the great artist to have been Sante, and Santi, which, in Latin documents, became Sanctius, and this was Italianized into Sanzio, which has been received as his patronymic from an early period.

The father of Raffaele is spoken of at length and his manner and works described; but as the great master himself is the object of our interest, and he stands identified with the pictorial splendours of Rome, we pass at once to this period of his life. His fame is already gone before him, and he is summoned thither by Pope Julius II.

"Rafael now entered the service of a prince whose energetic character, searching deeply into all worldly matters, not only acquired for himself the reputation of a great general and statesman, but also the gratitude of posterity from his extensive patronage of Art. All his projects of embellishment were so vast, that, although he was not permitted to live to see the execution of the greater part of them, yet, supported by the immense talent which he knew so well how to appreciate and select, he left behind him in them the impress of a mind of no common mould. It was reserved for him to realize, in part, the great idea of Nicholas V., ac-

* For ourselves, with respect to the baptismal name, we write it according to the latest Italian orthography.

ording to which, the Vatican increased in extent to the semblance of a palatial town, with the view to the construction of suitable residences, not only for the Pope and his immediate attendants, but also for the highest spiritual denominations, allembasies, and distinguished guests. He it was who conceived the project of renewing the decayed Basilica of the Apostle Peter, in such a manner as to merit the reputation of being the most celebrated temple in Christendom; and, as the part which he had been called upon to fulfil, laid in his hands been so imposing, he determined that in this monument, the erection of which he intrusted to the ablest of architects, his memory should be preserved in the same spirit, since in grandeur and solemnity it should surpass everything of its kind."

It was Raffaele's works in the room called curiously enough by our author "Zimmer della Segnatura," that secured to him the continued patronage of Julius, who expressed himself satisfied with his first plans, and proportionably more so after seeing his first work, "Theology," completed. His expectations were so far exceeded, that he immediately determined that Raffaele should embellish all the rooms, and even gave instructions for the effacing of all works that had been previously executed. But Raffaele, in consideration of the beautiful arrangement and the rich embellishments of the roof of this apartment, thought fit to employ for new subjects only the eight larger fields, allowing much of the previously executed work, together with the Pope's arms, to remain.

It was in 1508 that Raffaele was summoned to Rome, and there only it is that his powers can be apprehended in their full extent. As it is not to any limited study that they declare themselves, so no length of application can reduce them to any common standard. Our own Reynolds even confessed on his first view of these works that he was disappointed—in short, that he did not understand them; but in maturer years he admitted himself subject to their fullest influence, and then more were more sincere than he in praise of the great master.

Raffaele was twenty-five years of age when he began his labours in Rome, which, when he had prosecuted for five years, his patron Pope Julius died. Within this period, besides the stupendous 'Theology,' he executed his works 'The Fall of Sin,' 'Marsyas Condemned,' 'Poetry,' 'Parnassus,' 'Alexander and Augustus,' 'The School of Athens,' &c. &c.; and of some of these it may be said, especially of the 'Theology,' that they were very unequally painted; hence it may be inferred that the whole of the work was not finished by Raffaele himself, but that he was extensively assisted by pupils. At this period Michael Angelo flourished, and of the influence exerted by his genius upon the works of Raffaele, M. Passavant thus speaks:—

"That Michel Angelo, as the elder of the two masters, and who, contemporarily with Rafael, executed at Rome and Florence his finest works, should, through them, have exerted a certain influence upon the latter, is sufficiently reasonable; and this is alluded to by Vasari, although with too much deference to the artist Angelo. Nevertheless, the individuality of the entire region of Urbino, in which is mirrored the entire region of essences and forms, stands clearly distinct from that of the Florentine, who is alone in his own capacity of greatness; hence it follows that if Rafael have adopted from Michel Angelo, this could be but one of the many preferences with which he enriched his mind; since the acquisition is markedly dominated by his individuality. For his veritable reputation he is by no means indebted to his imitation of Michel Angelo, as, for instance, his 'Prophet Isaiah,' in the church of St. Augustine, in which the style of his rival is most striking, has ceased to be considered one of his more successful productions. This influence upon Rafael was first apparent after he had seen the first completed portion of the ceiling of the Sixtine chapel, which coincides with his last labours in the Segnatura; for although he had then already seen in Florence Michel Angelo's Cartoon, it is to be observed that his productions of that period have not the slightest sympathy of manner with that work, which, perhaps, is attributable to the circumstance of Bonarroti's regarding with a feeling of contempt, not only his (Raffaele's) friend Francis, but also his master Perugino, which would lead him to consider the great Florentine sculptor with aversion. But in Rome, which stimulated the genius of even Rafael, he no longer withheld the homage due to the efforts of his rival. When, therefore, either, as Vasari states, on the occasion of his being by Bramante, pre-

* The Diario de Paris de Grassis shows that on Christmas-day, 1512, the Sixtine chapel was not yet cleared of Michael Angelo's scaffolding;—the following passage occurs:—In Vigilia N. C.: Pontifex voluit ut peris interesse in Cappella Sixtina. . . . Sed quia non erat ubi possemus ponere thalamum et solium quod dicit, ut illud facerem ego modo meo.

vately, and before all other persons, admitted to the Sistine chapel, or on that of the admission of the public, he had an opportunity of inspecting these works of Michel Angelo, they made an impression upon him so powerful as to afford him a further insight into those exalting tendencies of his art. In support of these assumptions, besides other evidences, there exist several drawings after the composition of those frescoes which Raphael himself sketched. One of them, the 'Setting up of the Brazen Serpent in the Wilderness,' is in the possession of the Earl of Leicester; another, 'Adam and Eve expelled Paradise,' was in the collection of the late Sir Thomas Lawrence."

"This influence of Michel Angelo on Raphael, is particularly striking in the statue of Apollo in the School of Athens, from its approach to the style of the former, although at that time several statues of this god had been discovered. But Raphael, from a regard for harmony, felt himself obliged to make the statue accord in manner with the other figures, and seems here to have acted entirely under the influence of the great sculptor; for this figure, in its action and keeping, presents at once to the memory the statue of a slave very similarly designed, which was intended as a part of the sepulchral monument of Julius II.; but it was left in an unfinished state by Michel Angelo, and is, if I err not, in the museum at Paris. A drawing of this, as also of the design of the monument, has been published by Ciampi, of Florence."

"With respect to the arrangement of colour, quality of tint, and indeed the entire effect observed in the School of Athens, Raphael showed himself a master who had already successfully combated all difficulties, and nearly attained his ultimate excellence. This work has certainly suffered serious injury; but enough of its original state remains to bespeak its source, still preserving the peculiar beauties of the execution. The flesh colours of some portions of the work yet remain in all their pristine richness; particularly those of the figures on the left in the upper part of the picture."

Raffaello's father, Giovanni, in addition to his accomplishments as a painter, was also a poet, and as such was considered by his friends of Urbino as of respectable pretensions. The deeper inspirations of the son in his art prompted him to give expression to all his poetry in the manner best suited to his genius. The amount of Raffaello's rhymes is summed up in a few sonnets; some of these allude to an attachment which he formed soon after his arrival at Rome, and which lasted till the end of his life. While busied in the execution of some of his greatest works, the by-play of his imagination was versification. Some of his rhymes are unhappily married; and as a proof that rhyming was a difficulty with him, evidences exist of his changing and trying the verses in different ways. His poetry is brought curiously under our notice from the circumstance of his having made memoranda for verses on his drawings, which are still preserved in this state.

The following sonnet was written on a sheet which contained also drawings for his fresco theology:—

Aior tu men vascati con doi lumi
Dei occhi dov'io mestrugo e face
Da bianca neve e da rose vivace
Da un bel parlar e d'onesti costumi.
Tal che tanto ardo che ne mar ne flume,
Spegner potriam quel focho, ma piace
Poi ch'el mio ardor tanto dibon mi face
C'ardiengo ognor piu d'arder mi consumi.
Quanto fu dolce al giogo e la catena
De suoi candidi braci al col mio volta
Che sciogliendomi io sento mutal pena.
D'altre cose io non dico che son molti
Che sperchia docezza a morte meua
E pero taccio a te ipsensir rivolti.

In Julius II. Raffaello served a master of incredible energy, which was principally directed to the acquisition of a great name. In this he availed himself, successfully, of the talents of others, surrounding himself by the greatest geniuses of his time, who, in return for his judiciously applied flatteries, gave him the reputation he so much coveted. By constancy and perseverance, encouragement, participation, and even severity and impatience, he urged the greatest artists to surpass as it were themselves, by calling forth in them dormant and unknown capabilities. When this pope died, Raffaello had not yet finished the embellishment of two rooms: he was, when that event took place, employed in the apartment which contains Atilia, the Mass of Bolsena, &c., &c. Giovanni de' Medici, who succeeded Julius in the papal dignity, under the title of Leo X., was of an opposite character. Raffaello found in him a patron of refined and elevated tastes, and a master of benevolent consideration for those around him. Extensive patronage of genius was in him no affectation, for it had been a distinguishing heritage of his family for centuries. His liberality to distinguished men, philosophers, poets, and artists,

whom he drew from all parts of Italy to his Court, has procured him in the world of letters, not only of his own, but of succeeding times, a celebrity which throws into shadow the name of his predecessor, although a man exceeding him in strength of character and boldness of design.

We find the great painter at this period in friendship with men of the highest distinction, hereditary and acquired. The Pope himself showed for him the greatest cordiality and respect; and among his intimates may be mentioned Count Baldassare Castiglione, the ambassador of Francesco Maria, Duke of Urbino, who, on the occasion of the election of the new pope, expressed himself happy of again having an opportunity of embracing his ever dear Raffaello. He was claimed as a friend by all the learning and talent attracted by the Court of the eternal city; and his society was sought by the men of those times, whose leisure was frequently employed in complimenting each other in Latin and Petrarcan verses. With Pietro Bembo, Erasmus of Rotterdam, and Ariosto, he was upon terms of intimacy; also with Sanazzaro and Zebaldeo, both in their time high in estimation as poets.

Albert Durer was the contemporary and friend of Raffaello, and he expressed his admiration of him by offering for his acceptance a variety of presents. Among these was a portrait of himself, painted in water-colours upon linen, and so transparent as to be visible on both sides. This portrait was highly esteemed by Raffaello on account of its execution. It was bequeathed afterwards to Giulio Romano, who prized it equally with his master. In return for these, Durer received a drawing of two figures upon which he wrote:—"1515. Rafael of Urbino, so much esteemed by the Pope, made this drawing and sent it to Nürnberg to Albert Durer to show him his hand (i. e. manner)."

Of the Fornarina, so much associated with Raffaello's name, M. Passavant proceeds, after having spoken of her portrait, to say:—

"I should now be glad to be enabled to afford some more particular information about her whose name Raffaello has sent down with his own to posterity. She was known by the name of Fornarina, and if we may credit Misserini she was the daughter of a soda burner, who lived on the other side of the Tiber, in the quarter St. Cecilia. No. 20, in the Strada, S. Dorothea, is still pointed out as her birth-place; it is a house of strikingly antique appearance with ornamental work of terra-cotta. A small garden was formerly attached to it, the low wall of which admitted of its being surveyed from without, and here it was that the celebrated beauty spent much of her time. The Fornarina became celebrated among the Roman youth of the period; and especially so among the students of Art, ever the most passionate admirers of beauty, who, in passing the house, frequently stood on tiptoe looking over the wall to catch a glimpse of the lovely maiden. Her fame attracted among others Raffaello, than whom none more admired female beauty, and having seen her as she was bathing her feet at a fountain in the garden, was smitten with a love so powerful that he could not rest until he could call her his own."

This is a story that artists love to dwell upon, but its truth is disputed. This is the version according to Misserini; others insist that to whatever person it might have been given, the name Fornarina was never known to Raffaello. The work at Florence which bears this name is too well known to require description here; it is now in the Tribune, but has not been there many years.

Raffaello continued his labours with unremitting industry, and had he lived to a moderately old age his works would have been no less astonishing in their number than in their excellence. Even at the early age at which he died the number and magnitude of his works have been ever since his time a theme of wonder. In considering this the great master cannot be measured by any ordinary comparisons; it must not, however, be forgotten that he availed himself to a great extent of the assistance of his pupils. The most remarkable of these were Benvenuto Garafolo, Gaudenzio Ferrari, Timoteo Viti, Giulio Romano, Francesco Penni, Udine Caravaggio, Bagnacavallo, and others less known, besides a great proportion who left nothing behind them, either good or bad, to rescue their names from oblivion. Such is the influence of the success of a man in a profession for which nature has fitted him, that the self-love of others, ambitious of a similar reputation, urges them to the same career, which in every instance of this kind must end in disappointment; for in pursuits wherein something more than mere mechanical habit is

necessary to distinction, those who have shone in them have always been directed to them by innate genius.

Raffaello distinguished himself also as an architect, and is supposed even to have executed at Florence two marble statues. Among his latter great works were the Cartoons, which, as is known, were made with the view of having them executed in tapestry. He is said to have supplied the plan of a façade for the church of San Lorenzo at Florence, to which place he was summoned by the Pope, who passed the winter of 1515-16 in the ancestral capital. On Raffaello's return to Rome, he painted the bath-room of his friend Cardinal Bibrina, and occupied himself in embellishing the villa Rafaele, which is in the park of the villa Borghese; and generally understood to have belonged to himself, as the name would declare. About this period he executed 'Alexander and Roxana,' together with other works, among which were several versions of the 'Holy Family.' The celebrated 'Madonna della Sedia' was also painted at this time; it is one of the gems of the Pitti Palace at Florence, where it is preserved with much care in a massive frame under a glass. Florence contains likewise the portrait of his great patron, which was painted towards the end of his life. The portraits of Leo X., Guilio dei Medici, and Sadorico dei Rossi, form a picture known as one of the greatest triumphs of Art; and a critique to be worthy of it must involve even the principal passages of the painter's life. There is in the Tuscan capital another picture of this period, we mean 'John the Baptist,' which among the works of the Tribune is one of the first that catches the eye on entering. This picture was painted for Cardinal Colonna, from a singularly fine study from the life, made expressly for it, but with all its points of excellence, it is inferior to the other; it may therefore be supposed that much of the picture must have been done by pupils.

The whole of the second volume of the work under our notice, containing pp. 700, is devoted to an enumeration of the works of this renowned artist; and whatever we may have been prepared to expect, the tangible evidence of a catalogue increases, if possible, our astonishment at the teeming prolificness of imagination with which this man was gifted. He has been accused of negligent finish in some of his works; but, after all, such a chronicle as this is his best apology; for jostled by the images of his crowded brain, he entrusted that mechanical execution, and even finish, to his pupils, of which he himself was impatient.

The grand project of Raffaello's latter years was the architectural restoration of Rome; his remarkable letter on the subject to the Pope is contained in the work before us. He had been commissioned by his patron to consider the practicability of the plan, and entered eagerly on his studies and researches, in which he was aided by the most able antiquaries. His knowledge of architecture was of course extensive, and his own antiquarian experience great; but he was cut off in the midst of labours preparatory to this vast undertaking, in which his inward resolve was, doubtless, to divide the palm with his great contemporary, in the architectural embellishment of Rome.

The last work generally understood to have been finished by Raffaello was the 'Transfiguration,' and scarcely had he completed this work before the world closed upon him, in the strength of his years and the fulness of his renown. Our author thus speaks of his death:—

"In the mean time, in Rome the consternation became general, on account of the dangerous turn which Raffaello's indisposition had taken; for not only did his pupils and nearest friends deeply feel what a loss threatened them, but the entire population lamented the probable disappointment of the hopes which the revered master had held out to them of the future magnificence of their city. The Pope was most painfully concerned; for his love of Art found in the creative and inexhaustible imagination of Raffaello ever new matter for its gratification. He sent to him frequently during his illness, which was of fourteen days duration, inquiring each time circumstantially about his progress; and how was he alarmed on hearing of his death, having just previously been informed, that the part of the Vatican, inhabited then by himself, and which had been built by Raffaello, was giving way. Raffaello died at the age of 37, on the anniversary of his birth, on the Good Friday of the year 1520."

The length of our extracts compels us to close our notice of this work, to which, however, we may recur in a future number.

REVIEWS.

THE SEASONS. By JAMES THOMSON. Published by LONGMAN, BROWN, GREEN, and LONGMANS.

This edition of "Thomson's Seasons" has been embellished by a "selected set" of the most distinguished artists of our time, whose taste and learning in their profession have fitted them to accompany the varied strain of these poems. Speaking of this book in a business point of view, it is an enterprise which, carried out as it comes before us, must have required a serious outlay of capital, considering that every book-shelf was already provided with a copy, in some shape, of "The Seasons;" and this we remark, merely to instance the spirit which animates publishers in the reproduction in forms so costly of works already in the possession of the public. In turning over these gemmed pages, the uninquiring reader may not know that some thousands of pounds must have been expended in bringing them forth—such, however, is substantially true: thus have our artists rendered their productions indispensable to refined enjoyment.

This reprint, which is edited by Bolton Corney, Esq., and contains a life of Thomson, and an account of his writings by Patrick Murdoch, D.D., F.R.S. The engravings are seventy-seven in number, executed from drawings by members of the Etching Club, to whom much praise is due for their excellence, although they would have received justice more definite in impressions from the wooden blocks, than from the metal fac-similes; for it must be understood that the proprietors of the work, in order to secure by renewing the forms, a succession of impressions of uniform quality, have submitted the original blocks to the electrotype process, and worked off the cuts from metal substitutes, which, albeit the best we have ever seen resulting from this operation, are yet sullied in some cases by slight imperfections irremediable save by the wood itself. With respect to the gentlemen who have contributed the drawings, as we cannot afford space for even the titles of more than a few of their productions, we can, at least, give all their names; and these are—John Bell; C. W. Cope; Thomas Creswick; C. J. Horsley; J. P. Knight; A.R.A.; R. Redgrave, A.R.A.; Frank Stone; C. Stonehouse; Frederick Tayler; H. J. Townsend; and Thomas Webster, A.R.A. The engravers in their department are not less known, they are—Branton, Jackson, Green, O. Smith, Vizetelly, A. Thompson, J. Thompson, Bastin, T. Williams, J. Williams, and Landells.

The imaginative themes and excursive style of "The Seasons," throw an artist upon his own resources in embodying compositions for their illustration: in the few cases affording localities eligible as subjects, these realities have been wrought out with exceeding truth, and the finest feeling for the picturesque. The blocks are generally large enough to cover the page, but blank spaces are formed for the insertion of the type; the text, therefore, be it more or less, is elegantly encompassed by the design. At the commencement of the book is a beautiful vignette by A. Tayler, taken from a single line,—a spot "where the deer rustle through the twining brake." The execution throughout is admirable; the metal form seems to have been touched upon with the best effects after the mould was obtained from the original cut. Another effective vignette, "The Bowery Walk," by Creswick, is a cool and tempting vista, shaded by a thousand pendent boughs. It seems to be a snatch from Haddon, or some other ancient baronial seat, for every drawing of this artist has about it that reality which pronounces it a picture of an actual existence. "Angelic Harps," the twenty-ninth subject, by Redgrave, is powerfully conceived, and pictures the image-thronged imagination of the poet. Mr. Bell, in the "Nile and Nilometer," has most ingeniously typified the Nile and the phenomenon of its annual rising; and, in a following plate, the dire plagues of the land of Egypt. The episode of "Celadon and Amelina" is beautifully illustrated, in two connected vignettes by Cope; they are clear in execution and touching in sentiment. Creswick's "Richmond Hill" is one of the most effective *morceaux* we have ever seen. The story of "Palemon and Lavinia" is pictured by P. Stone; and the "Mazy Dance," as alluded to but in one line of "Au-

turn," by J. C. Horsley, in which there is something really very Watteau-like. "Skating," by Stonehouse, is a truthful representation of a winter day. Townsend supplies three or four of great excellence; the happiest—and it is indeed a sweet and graceful composition—is the illustration of the passage, "Each by the lass he loves."

We have of course passed over very many of these engravings, which may take rank with the very best specimens of the art. These are the first of the conjoint emanations of the Etching Club that we have seen; and if they are to be considered a commencement of similarly continued labours, it may be assumed that they will raise to themselves the fame of a club-school, whose works will be held of rare price: they have assuredly here entered into the spirit of him who was so often "admitted into the grove of Euripides."

THE BEST PICTURES OF THE GREAT MASTERS. Part IV. COLNAGHI and PUCKLE; and ACKERMANN and Co.

The fourth part of this really valuable series sustains the reputation acquired by those which have preceded it. The engravings of which it consists are from "The Blind Fiddler," by Wilkie; "Landscape, with Goats," by Claude; and Raffaele's "Sacrifice at Lystra;" and in looking over the prospectus which accompanies these, it holds forth promise that those which shall succeed will be of equal excellence. Deep as we are in the cause of modern Art, we cannot (*immemores veterum qui*) pass without a sign the labours of bygone sterling worth, to whose practical precepts many of our cotemporaries are more indebted than they choose to acknowledge.

"The Blind Fiddler," engraved by E. Smith, is in feeling and effect an admirable transcript of the celebrated picture, and every item of the composition is made out in a manner appropriate to the high finish of the original. The characters of the figures are most faithfully preserved; the movement of the strolling musician is in time perfectly equable with that of his prototype in the National Gallery—we are within earshot of the snapping fingers of him at the fire-place, tripping like another dancing faun in his earnest endeavour to amuse the child—in short, the plate is in every way worthy of the picture. Claude's "Landscape" is beautifully engraved by Forrest. The composition is characteristic of the master, consisting of groups of lofty trees telling against a clear sky, a distance flooded with the lights of the sun, and a foreground in transparent shadow derives life from figures in the foreground. A woman, mounted on an ass, and accompanied by a man, are moving along the road, and behind these are a flock of goats driven by the herd, attended by his dog. The engraver has been eminently successful in imparting to each object its particular texture. The foliage is light, and hangs naturally, and is yet withal carefully rounded and massed. A good engraving from a work of this master we can fully appreciate; and sympathize with the engraver, of whom is required a plate from a picture, which may have in parts been softened by time into indistinctness.

The "Sacrifice at Lystra" is engraved in a manner to convey all the spirit and effect of the Cartoon. Every figure and object are clearly defined, and the expressions of the various heads transferred in their full force.

This series of engravings must be a valuable addition to every collection. The subjects are selected with judgment and taste, and executed with a perfect apprehension of their beauties in a manner to raise the respective artists to a high consideration in their profession.

The work, although it contains the names only of London agents, is the publication of an enterprising publisher in Edinburgh.

ATKINSON'S SKETCHES IN AFGHANISTAN. Publishers, H. GRAVES and Co.

Few modern works are calculated to be so extensively interesting as this—describing a country with the peculiarities of which recent events have unhappily rendered us far too familiar. These "mountains inaccessible," have echoed the dying groans of British soldiers—what is far worse, have witnessed their tarnished reputation—and many a brave fellow's grave has been made under the shadows of these rocks, that look down upon lonely gleens. Yet those who examine this work will little wonder at the repulse our arms have met

with, and hesitate to pronounce our defeat dishonour. It is really frightful to contemplate these "Passes," even in a picture, and to know what fearful sufferings must have been endured by our fellow countrymen before they were surmounted. The series of views come in good time, for they come to remove much of the grief that England has endured in consequence of a calamity to which England is unaccustomed; for they show us that neither the men nor the mountains of Afghanistan are to be despised; and that a warfare with both must not be a "little warfare."

The artist (by whom these sketches were made "upon the spot"), James Atkinson, Esq., was, we believe, a surgeon in the British army, who enjoyed peculiar advantages for examining the country and noting its peculiarities. His drawings, however, passed through other hands before they were submitted to the public; having been placed "on the stone" by Louis Haghe, the most accomplished and experienced of our lithographic draughtsmen. The collection is very varied; exhibiting not only the natural scenery of the land, but its people, in so many ways, as to be a valuable contribution to their history. In the opening print, we have a group of "Belooches," in the Bolan Pass, pouring on our troops a murderous fire from a rocky fastness, unapproachable. Next, is a peaceful and pleasant scene, on "the river Sutledge," exhibiting quays and boats; next, a town and a fortress, with camels in repose; next, an encampment, with the entrance to the famous Bolan Pass; next, a terrific mountain, up which the troops are about to ascend; next, we have a nearer view of the entrance to the Bolan Pass; next, a pass still more terrible, the Pass of Siri-Kajoor. The seven succeeding prints represent as many points of melancholy importance—ascents and descents in these appalling precipices; where battles were fought for every step, and under circumstances where skill and courage availed nothing. Then comes the city of Candahar, then the city of Ghuznee, then Caubul, then several objects of interest in or about the city, and then examples of the costume of the men and women of Caubul; each of the prints being described by a brief but clear and comprehensive explanatory account.

As a work of Art, this volume is of entire excellence, and under any circumstances would be a valuable acquisition; but its claims upon public attention are founded also upon the universal interest of the subject upon which it treats. There are few persons in Great Britain, whose hearts do not turn with anxious yearning to this, the only country of the world that in modern times has blotted our national annals; few who have not some dear connexion to mourn for, or to hope for, in connexion with the history of this disastrous war, in which we embarked without honour, and out of which with honour we cannot come. The glory of our arms may be regained indeed, but the page that records the discreditable contest, cannot be torn out of the book of the chronicles of England in the nineteenth century.

VIEWS OF HADDON HALL. By DOUGLAS MORISON. Published by GRAVES and Co.

The name of this artist is new to us: he has made his *début* with entire success. The work is something on the plan of "Nash's Mansions," but differing from it in being confined to illustrations of one Palace-house of England, and introducing landscapes of the ornamental scenery that adjoins it. The ancient and noble structure—the most beautiful and interesting of all our earlier architectural grandeur—is represented in every aspect, and with all its advantageous accessories—its picturesque interiors and exteriors, and the several striking points about "the grounds." The drawings are capital examples—good studies for the learner, and highly satisfactory to the advanced student. The artist has very judiciously introduced figures into most of his subjects; and these figures are in good keeping with the character of the place, for they are habited in dresses of the olden time, the customs of which they occasionally illustrate. The work is of great value and of much importance; and will, we trust, be so received by the public as to lead to the production of similar volumes, extending the knowledge of similar places—places sacred to the memory of great men gone from us, and forming essential parts of our national history.

THE PALFREY, A LOVE STORY OF OLD TIMES.
By LEIGH HUNT. Published by How and Parsons.

This is a graceful and beautiful poem, from the pen of one of the "worthies" of the age and country; a poet whose pages every artist should consult, for they abound in pictures. This little volume contains half-a-dozen wood-cuts; from drawings—one by Kenny Meadows, one by A. Clint, one by W. B. Scott, and three by J. Franklin. We avail ourselves of a fitting opportunity for saying a few words respecting the artist last named. He is comparatively new to the public—new, inasmuch as although his productions are sufficiently numerous, he has had but few opportunities of making his appearance upon the great stage under advantageous circumstances. In the "Book of British Ballads," we very lately supplied an example of his ability; it was one that could not have failed to attract general attention. For the same publication he has supplied many illustrations, all of them distinguished by great delicacy of touch and refinement of manner, combined with brilliant imagination, and deep reasoning and thought. We do not, indeed, fear to place his drawings on the wood, in juxtaposition with the best masters of the far-famed German school. We rejoice that into this more particular department of the Arts, a higher style and a better spirit are making rapid way. It is not too much to say, that for much of this improvement we are indebted to Mr. Franklin.

THE PALACE OF BLENHEIM. Drawn and lithographed by C. W. RADCLIFFE. Published by JAMES WYATT and SON, Oxford.

If there be truth in the folio volume before us Blenheim is a place that would have delighted *le roi chevalier*—Francis the First, who during the entire long day of his life, was striving after something in architecture that he had dreamt of, but that nobody had ever seen. If it could have been, with what delight would the Great Marlborough have shown Blenheim and Francis to each other. This work contains eighteen views, selected with much taste, and treated generally with a true feeling for agreeable effect; indeed, many of them, with a very little licence, would form admirable landscapes. Among the first plates in the volume we find a view of Blenheim, from Fair Rosamond's Well, in which, looking across a piece of water, the palace is seen in the distance on rising ground. The water is crossed by a bridge of a character with the architecture of the edifice itself, an object which, together with groups of well-grown trees, entertains the eye in passing to the utmost distance. The foreground is at once remarkable for its freedom of pencilling and a tolerable sprinkling of venison. A few pages further we are conducted to the front of this truly regal abode, with opportunities of examining the details of the mixed Greek and Italian architecture. Two or three interior views are given, among which the Library is conspicuous for its grandeur and magnificence, and of those showing the outside, that from the south-east is one of the most remarkable, as exhibiting the principal front and a portion of one of the sides. In a south view the front is seen through an opening between some well-drawn trees which occupy the foreground; and in a north view we are removed to a distance, whence the towers are seen rising far beyond the clumps of trees which stud the park. The contents of the volume terminate with two pages of vignettes, composed principally of wooded scenery drawn with much grace and natural truth. There are very few mansions which, with their dependent domains, would afford so many interesting views; Blenheim, however, "cuts up" well, and the work is, in every way, worthy of the subject.

ELECTROTINT; OR THE ART OF MAKING PAINTINGS IN SUCH A MANNER THAT COPPER-PLATES AND "BLOCKS," CAN BE TAKEN FROM THEM BY MEANS OF VOLTAIC ELECTRICITY. By THOMAS SAMPSON. Published by EDWARD PALMER, Newgate Street.

This is a lengthy title, but we transcribe it as it stands, since unlike those of many books it describes the substance of the pages by which it is followed. We are not however of accord with the author, that "painting" is a term apposite to the process he describes; his impasto material being a

monotone, unguent employed for the production of surface with reference to conveying impressions. To explain in a few words the object of the treatise—it shows a method of preparing a sort of etched surface capable of yielding under the electrolytic process a corresponding copper-plate, with lines either in relief, or incised according to the manner of preparation. The work contains specimens of a variety of methods of working, exhibiting the applicability of the invention to an extensive round of subjects. To some of these the author gives the names "the painted texture," "the dragged texture," "the chalk style," &c., &c.; whence may be gathered some idea of the respective surfaces. The invention is well calculated to convey peculiarity of manner and feeling, and must be found useful in many departments of Art as applied to manufactures; as for instance, to earthenware-manufactures, calico-printers, &c., &c.; and in scientific works, the excellence of which does not consist in perfection of embellishment.

ELEMENTS OF ELECTRO METALLURGY. By ALFRED SMEE, F.R.S. Published by E. PALMER, 103, Newgate Street.

The art of working in metals through the agency of the galvanic fluid is the last of those profitable wonders exhibited by science, of which thousands already avail themselves, without bestowing a thought upon the natural laws whereby they obtain the substantial results which they seek. To those who do not wish to go beyond the mechanical operation of procuring a duplicate of a figured surface, the present treatise is not addressed, although such persons would, with infinite advantage, consult it in an inquiry into the nature of the agency excited in the simplest experiment. The work is published in monthly parts, of which three are before us: the first opens with a chapter on galvanic batteries, and although commencing with a few preliminary definitions, yet the author presupposes a knowledge of chemistry. Different forms of batteries are tested of, as Grove's, Daniell's, the author's, &c., &c. In the second chapter a piece of very necessary information is communicated—the signs of a battery in action; for without such information, an unscientific experimenter could not discover when the galvanic action had commenced. The author proceeds in a careful and perspicuous consideration of his subject in all its relations, terminating the third part midway, in a chapter on the laws regulating the reduction of the metals employed. "Let us never forget," he says, "to whom we owe this discovery, which of itself enables galvanic batteries to be used extensively in the Arts. Ages to come will, perhaps, have to thank the inventor, whom we are too apt to forget, because he was neither on the council of the Royal Society, nor a London Professor, yet still the obligation from the public to Mr. Kemp is the same."

THE BEDALE HUNT. Painted by ANSON MARTIN. Engraved by W. H. SIMMONS. Publishers, H. GRAVES and Co.

A capital print for the lovers of field sports. It is among the best signs of the times, that gentlemen who are learned in horses and hounds are no longer content to have them copied by unskilful hands. This is a good work of Art—the steeds and their riders are pictured with much ability, both, we presume, being striking likenesses; and no doubt the pedigree of the one is just as distinctly traced as that of the other—each being high blood. The print contains no fewer than forty portraits of persons whose names are familiar to the sporting calendar; and, moreover, to the "Court Guide," for they all hold conspicuous rank among our English aristocracy. The painter has been very successful in his management of a difficult subject; his grouping—the main point in such a matter—is excellent, and he has arranged his figures with considerable ease and skill. Mr. Simmons, the engraver, has performed his part of the task with much ability; we have been accustomed to meet him as a line engraver, and in that branch of the art he has attained to eminence; in this, to him, new department he is destined to occupy a prominent place.

GLASGOW ILLUSTRATED. Published by J. and D. NICHOL, Montrose. LONGMAN and Co., London.

This is the third part of a progressive work en-

titled "Nichol's Cities and Towns of Scotland Illustrated," and contains twenty-one folio-sized views of Glasgow, executed in lithography, and touched with white, the first of which is the 'Interior of the Royal Exchange,' an imposing structure of Greek architecture. In the plate 'Broomielaw,' is presented a view of the port of Glasgow, affording a fair picture of a place of immense mercantile traffic: the effect would yet have been better had the artist treated his distances more liberally, and not sacrificed them so entirely to the foreground. The reverse of this is the 'View from Blythswood-square;' the distance is not shut out of the picture, but remains an important part of it. 'The Trongate,' at least that part of it forming the subject of the plate, declares a place of wealth and consideration. The population are astir here; they are as numerous as

"bees"
In spring time, when the sun with Taurus rides," and in perfect humour with the rest of the drawing. The view, entitled 'Ingram-street,' is not only one of the best of the series, but has merits whith entitle it to a comparison with the best productions of its style: the general effect is skilfully managed, and the palatial edifice on the left is brought forward in a manner to unite with the surrounding buildings, without any diminution of its stateliness. Another admirable picture is 'Glasgow from the Clyde;' it is carefully drawn, without the slightest approach to hardness. 'The Royal Exchange,' conveys a good idea of the structure, and the kind of buildings by which it is surrounded; this seems to be the *quartier par excellence*: here it would appear is centered the pith of the architecture of Glasgow. There are also views of 'The High-street,' 'The Cathedral, Infirmary, and Barony Church,' 'George-square,' 'St. Vincent-street,' &c., &c.

This, as a provincial publication, must be considered as of some importance, and we wish the proprietors all the success their spirited undertaking deserves: the manner in which it is got up ought to secure an extensive circulation.

GANDY AND BAUD'S WINDSOR CASTLE.
Part VII.

Nothing in architectural drawing and engraving can exceed the beauty of these plates, which have been executed with a view to exhibit the details of Windsor Castle. They are five in number, two lithographed by Haghe, and three engraved by Winkles, viz.: 'Part of the North Front showing the Corwall and King George the Fourth's Towers,' &c.; 'View of Henry the Third's Tower,' 'Elevation of Charles the Second's Buildings, and King John's Tower,' &c.; 'Elevation of the Kitchen Gateway and Towers,' 'Elevation of the Queen's Private Entrance.' The first view is most elaborately lithographed—it is taken from the grounds below the terrace, and presents a vast expanse of front, showing in addition to the towers already named the erections of Henry the Seventh and Queen Elizabeth, in rear of the latter of which rises the Round Tower. The second view is also a carefully finished lithograph, exhibiting with the most perfect accuracy the construction of the buildings, and embracing, together with the 'Tower of Henry the Third,' a portion of the range of the Middle Ward Ramparts, with the Wickham Tower seen in the distance. The effect of these drawings is improved by the highest lights, being put in with white. To architects these views and elevations will be highly valuable.

L'ESPAGNE ARTISTIQUE ET MONUMENTALE.
Published by A. HAUSER, Boulevard des Italiens, Paris.

Successive numbers from 8 to 12 of this work have appeared, verifying the promise held forth in the first parts; indeed with subjects selected from a country so rich in the picturesque as Spain, much might be achieved by individual taste and talent; but from such an array of celebrities as are occupied in the production of these views, with the accompanying letter-press in Spanish and French, everything is to be expected. We have already pronounced this the most important continental publication of the kind we have seen: having for a part of its subject-matter, the Moorish architectural remains in Spain, it treats of things which have existed only, in Europe, but yet are not of it; and the history of which is a tract wherein the real and the romantic are reconciled. Toledo supplies

many of the subjects of these plates, and surcharged as they are with ornament, yet the faithful pencil has not halted in its task; the artist is not to blame that so many of these interiors are overdone with carving and fret-work, such was the taste that prevailed when the wealth of Spain exceeded that of every other power—when other kingdoms since grown up were but as yet cadets of the European family of nations. The lithography sustains the reputation of those to whom it is entrusted; and the enterprise cannot fail of encouragement.

A HANDBOOK FOR FREE PICTURE GALLERIES.
By FELIX SUMMERLY. Published by BELL and WOOD.

We find in this little book much useful information with respect to public galleries. It contains a Catalogue of the National and Dulwich Galleries, of the pictures of the Soane Museum, of the Society of Arts, and of those of the British Museum. In his introduction the author states that of every seventy-six visitors one only purchases a shilling catalogue; that his object in publishing this was to offer something cheaper to the many who may desire a list of the pictures, but who may be unwilling to pay the official price. To the numerical list of each collection is appended an alphabetical list of the painters, their chronology, their schools, and references to their pictures—offering altogether as much information as the mass of visitors have leisure to acquire.

THE ELEMENTS OF LINEAR PERSPECTIVE, AND THE PROJECTION OF SHADOWS. By W. BARNES (of St. John's College, Cambridge). Published by LONGMAN and Co.

As a short treatise, this is one of the most comprehensive we have ever seen. It is illustrated by sixty-one diagrams cut on wood by the author himself, and is addressed chiefly to mathematical students, although available in affording instruction also to others. In Part 2nd the Projection of Shadows is clearly treated of in sixteen propositions with abundant explanatory figures; and what we much admire in the little book is, that the subjects are at once entered upon without any useless preliminaries.

CHARACTERISTICS OF PAINTERS. By HENRY REEVE, Esq. JOHN MURRAY, Albemarle-street. In this little book the characteristics of many of the most celebrated artists are ably described, each in a few lines of poetry prefaced by an apposite motto. "They were first written down as a kind of sport in Art, to describe the painters to whom they severally relate, by some awakened association with a favourite picture, or some general characteristic of the artist's genius," and they are evidently written by one well read in the masters of the Art.

THE CASTLES AND ABBEYS OF ENGLAND. Nos. I. and II. By WM. BEATTIE, M.D. Published by MORTIMER and HASelden, Wigmore-street.

This is a highly interesting subject. A History of the Castles and Abbeys of England is, in short, a history of the land and its most influential inhabitants. The first part describes the Castle of Arundel, in Sussex, the principal seat of his Grace the Duke of Norfolk. This castle, or rather the fortress of the time being, has been a place famed in the annals of all times, since that of Alfred the Great, who bequeathed it to his nephew Athelm, together with other lordships. The ducal house of Howard succeeded to the possession of it in 1581. The second part of the work traces downward the history of the Howard family, particularly that of its most distinguished members. The work is illustrated by numerous engravings.

TRANSACTIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS. Vol. I., Part II. Published by LONGMAN, BROWN, GREEN, and Co. 1842.

It cannot be deemed other than a reproach to the members of this now large and influential Association, that more than five years have elapsed since the publication of the first part of their first volume of Transactions. The success which attended that first part was so eminent that a second edition was speedily called for; and it therefore seems clear nothing but lack of fitting materials could have prevented the committee from

again appearing before the public. Do the architects consider it *infra dig.* to communicate the result of their practice to their younger colleagues, and implying a want of more profitable occupation? or can they fear making their contemporaries as well informed as themselves? We will not suspect either. Their silence proceeds from inertness and apathy, which it would be well for them at any cost to rouse themselves from and shake off. Until architects write more than they now do, their art will not hold that place in public estimation to which it is fairly entitled. It should be their aim to disseminate information on their art in all shapes and by every means in their power, so as to lessen existing ignorance on the subject, and increase the number of competent judges. Moreover, so far as their own improvement is concerned, "writing maketh an exact man," and induceth close thinking.

The volume before us is a most valuable contribution to architectural literature, and cannot fail to maintain the reputation of the Institute at home and abroad; but it affords, nevertheless, a proof of our assertion, inasmuch, that of the eleven communications which it contains, five, and those the most important, are by non-professional men or foreigners, namely, "On the Construction of the Vaults of the Middle Ages," by R. Willis, M.A., Hon. Member; and "On the Characteristic Impenetrations of the Flamboyant Style," by the same author; "The History of Greco-Russian Ecclesiastical Architecture," by Herr Hallmann (a very interesting communication); "Particulars of the Cost of Public Buildings in Prussia," by Herr Beuth; and "Observations on Stone used for Building," by Mr. C. H. Smith, the sculptor, one of the gentlemen who were deputed by Government with Mr. Barry to select stone for the New Houses of Parliament.

The remaining papers are, "On the Contemporary Styles of Gothic Architecture in England and France," by Ambrose Poynter, Fellow; "Report of the Committee appointed to examine the Elgin Marbles as to the employment of Colour for Decoration," by Joseph Gwilt, F.S.A.; "On Warming the Long Room of the Custom House," by Chas. Fowler, Hon. Sec.; and two communications "On the Stone Arch between the West Towers of Lincoln Cathedral," by Messrs. Nicholson and Papworth.

Remarks, however brief, upon each of these papers, would make this article far exceed our limits; we must therefore content ourselves with a few observations on two or three of them. Professor Willis's paper calls for, and will repay, attentive consideration. The art of masonic projection has been much more studied in France than in England, and has been treated of by various writers there, since the time of De L'Orme, and more especially by Frezier, who published in 1737 "La Theorie et la Pratique de la Coupe des Pierres et des Bois pour la Construction des Voutes," &c. "The meaning of the term *coupe des pierres*," observes Frezier, "is not that which it first presents to the mind; it does not exactly signify the work of the artisan who cuts the stone, but the mathematical science by which the design of a vault is carried out, or a mass of a certain figure formed by an assemblage of small parts. In truth," he continues, "it requires more ingenuity than might at first be thought necessary, so to arrange the component parts that, although of unequal shape and size, they may fit in one with another to form a surface, either regular or regularly irregular, and that they may support themselves with no other connexion than their own gravity, for the mortar or cement ought never to be taken into consideration."

With this art the builders of the middle ages were well acquainted, indeed they may be said to have originated it; and it is therefore interesting and valuable to trace, from an examination of the buildings themselves, the methods they employed. It is only from such examinations we can hope to arrive at the principles which guided our forefathers in the construction of the works they have left for our admiration, and without a knowledge of which we can never hope successfully even to imitate them. Mr. Willis has executed his task with a masterly hand, and has conferred a fresh obligation on the profession. We may observe the Essay occupies 69 quarto pages, and is profusely illustrated by engravings.

The inquiry instituted by Mr. Poynter on the contemporary Gothic of France and England is one of much interest, and is very successfully treated. As Rickman observed in his valuable chapter on the same subject, "The styles of architecture in different countries are not contradictions, but members of the same family, with local differences." The absurd claim of remote antiquity set up by some of the French antiquaries for Coutances Cathedral, and some other buildings in France, would, if substantiated, have rendered the chronology of architecture very different in one country from the other. This, however, having been quite set at rest by Mr. Gally Knight and some other English writers, the parallel can now be drawn closely. Three very nice lithographs of French churches accompany the essay.

Under the head of Construction, Mr. Smith's dissertations on building-stones (with a map of the Isle of Portland and section of the quarries) are the most important contributions: indeed, these papers cannot be studied too attentively by the young architect desirous, as all ought to be, to arrive at a full understanding of the subject. It is not merely skill in drawing or even powers of design, which constitute an able architect. A general knowledge of all the sciences must be acquired by those who would play an efficient part, amongst which chemistry and geology should on no account be overlooked. We trust the Institute will henceforth make their Transactions an annual, as they would so unquestionably effect much good.

ENGRAVINGS FROM THE WORKS OF THE LATE SIR THOMAS LAWRENCE, P.R.A. Part I.

This part contains portraits of Sir William Grant, the Hon. Mrs. Ashley, and Abernethy, the famous surgeon. The collection will be very valuable to the artist; for the ease and grace which the President gave to his sitters, afford important lessons; and these advantages can be communicated without the aid of colour. The series is well engraved, and the work altogether is a monument to the memory of the accomplished painter.

TO CORRESPONDENTS.

A portrait-painter, at Manchester, calls our attention to a rule, which he strongly condemns, of the West of England Art-Union, providing that the winner of a prize "will be allowed to have the portrait of a member of his family painted by an artist chosen by himself." The principle is entirely bad; and can be defended upon no good ground.

A correspondent informs us that, "when people asked Wilson what he painted with, he said *linseed*, which he always used out of a hollow oyster-shell."

In answer to the objection concerning our letter on "Vehicles," we have only to say that good may arise out of them; we confess, however, that we are not sanguine on the subject. But it is only by discussion we can discover truth; and we do not occupy a very large space in considering the matter—one certainly of very great importance.

A correspondent requests us to give to "Sir Robert Peel a hint there is at this time a sketch of Rubens, the centre of the Whitehall ceiling, now to be disposed of. It was at Wilkie's elbow when he painted; it was purchased at his sale; and would be one of the most valuable additions to the National Gallery that could be placed there, as it is one of his most pure and brilliant studies."

Our Glasgow correspondent will perceive that we have anticipated his information. We are glad to find that, "considering the general depression of trade that has for some time existed in this greatemporium of the west, we may well conclude, that a true spirit for the encouragement of Art is rapidly extending itself throughout all classes of the community."

We have elsewhere referred to the forthcoming "Report of the Royal Commission," of which we shall, of course, give a full abstract.

We hope to hear again of the movements of our correspondent at Antwerp.

There can be no possible objection to the course which "An Amateur" considers desirable in reference to Birmingham.

The particulars relative to the plate required at Manchester may be known by application to the Secretary. An advertisement on the subject appeared in the ART-UNION for July.

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 Part III. containing—The "Blind Beggar" (concluded); illustrated by J. Gilbert; engraved by Vintell—"Robin Goodfellow"; illustrated by R. Dodd; engraved by Green—"Sir Patrick Spens"; illustrated by J. Frankling; engraved by Armstrong—"Gil Morice"; illustrated by K. Meadows; engraved by Smith and Linton—"Sir Aldingar"; illustrated by J. Gilbert; engraved by Gilks and Folkard—"Sir Lancelot Du Lake"; illustrated by E. Corbould; engraved by Smith and Linton.

Also,
THE ILLUSTRATED ITINERARY OF LANCASHIRE: with seven landscapes, engraved on steel—a map of the county, and 170 woodcuts,—being the second volume of "England in the Nineteenth Century," price 22s. 6d., in half-morocco.
 London: How and Parsons, 132, Fleet-street.

Messrs. COLNAGHI and PUCKLE, No. 23, Cockspur-street, Charing-cross, Printers to her Majesty the Queen, have to announce the publication of the following Engravings and Works, viz. Portraits of

1.
HER MAJESTY and H. R. H. PRINCE ALBERT. Engraved by FREDERICK BACON, Esq., from the original Miniatures painted by W. C. Ross, Esq., A.R.A., her Majesty's Miniature Painter.

2.
H. R. H. the DUCHESS OF KENT. A Companion to the Portraits of her Majesty and the Prince, by the same Artists.

These beautiful Prints, executed in the line manner, are of the same size as the Miniatures, and are as much suited for framing as for the Portfolio of the Amateur. They are acknowledged to be by far the best Portraits of her Majesty, H. R. H. the Prince, and H. R. H. the Duchess of Kent. Prints, 10s. 6d. Proofs, £1 1s. Autograph Proofs, £2 2s.

3.
HIS GRACE the DUKE OF WELLINGTON. A half-length Print, engraved by T. H. RYALL, Esq., Engraver to the Queen, from the original Figure by H. P. BRUNO, Esq., R.A., painted for the Right Hon. Lord Wharfedale. Of this admirable Picture, by far the best likeness of his Grace since the celebrated Portrait executed in 1833 by Sir THOMAS LAWSON, for the Right Hon. Charles Arbuthnot, one cannot speak too favourably. It represents the Duke in the fulness of years and wisdom. Prints, £1 1s. Proofs, £2 2s. Autograph Proofs, £3 3s.

4.
THE RIGHT REV. JOHN KAYE, DD. Lord Bishop of Lincoln, visitor of King's College, Cambridge, and Lincoln and Brasenose Colleges Oxford, F.R.S. The Print by Mr. RYALL, from Mr. K. Lane's very excellent Portrait of his lordship, in the usual size of half-lengths. Prints, £1 1s. Proofs, £2 2s. Autograph Proofs, £3 3s.

5.
HER MAJESTY'S DOGS, DASH, NERO, and HECTOR, and a favourite LOYD. Engraved in Mezzotint by FREDERICK BACON, Esq., from the original Picture in the Royal Collection, by EDWARD LANDSEER, Esq., R.A. This is in size a Companion to Mr. Cousins's celebrated Print of "Bolton Abbey." Prints, £2 2s. Proofs, £4 4s. First Proofs, £6 6s.

The following will be published in the course of the month:—

6.
TWENTY-FOUR VIEWS IN THE FRENCH PYRENEES, Lithographed by HANCOCK, DODGSON, ALLOM, WALTON, &c., from the original Drawings, executed upon the spot by WILLIAM OLIVE, Esq. A work of great fidelity and extremely well executed, forming an excellent companion to VERN, ROBERTS, HUGHES, HAGUE, LEWIS, &c. Plain copies with tint, £4 4s. Coloured copies, mounted, £10 10s.

7.
PARLOUR'S PATENT DELINEATOR. This beautiful Instrument, having been greatly improved and simplified by the Patentee, is now offered to the public in its present portable form, at the reduced price of £2 2s. It is universally allowed to be infinitely superior to the Camera Lucida for the purpose of Drawing or Sketching from Nature.—Manufactured and sold, wholesale and retail for the Patentee, by his Agents, Messrs. REEVES and SON, 10, Cheapside, London; and may be had of all Opticians, Stationers, or at Artists' Repositories.

8.
RAND'S PATENT METALLIC COLLAPSIBLE TUBES FOR OIL COLOURS.

J. RAND, the Inventor, Patentee, and sole Manufacturer of the above, during the time they were known to the profession solely under the name of "Brown's Patent," has made arrangements with Messrs. Winsor and Newton, of 38, Rathbone-place, by which that firm are supplied by him with Tubes of the same description as those so long supplied by J. Rand to Mr. Brown.—August 1st, 1842.
 WINSOR and NEWTON, of 38, RATHBONE-PLACE, respectfully announce, that they have on sale Oil Colours in Rand's Patent Collapsible Tubes, wholesale, retail, and for exportation.